

7th Annual Dance Band Directory

April 16, 1959 35¢

down beat

No Cha-Chas
for
Larry Elgart

Record Reviews

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Tone



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D.

the first chorus

By Charles Suber

■ Dance bands are not coming back . . . because they never really left.

Lots of people are still dancing and many a leader still has cause to gripe about high bracket taxes. Oh, sure the pattern has changed. Entertainment taxes, television, night baseball, bowling, and drive-ins—all these are distractions that the name bands didn't have to face years ago.

If the ballroom business were really bad off there would be failures. Right? Well, in the last two years only four established ballrooms in the entire country went under—and these to poor management or peculiar local conditions. Present operators are doing fine with a stabilized business. Their hardest decision is often when to go to Florida . . . December or January. They usually settle for Lent.

Ask Dean Curtis of the Chateau Ballroom, Los Angeles (this issue, page 23) how business is. Or Joe McElroy, Holiday clubs in Chicago. Or Carl Braun, Commodore Ballroom in Lowell, Mass. They are doing okay.

Now, these ballrooms are not doing big business with names. It is the good territory bands that bring in the crowds on a regular basis. Example: Leo Greco, seven pieces, works a six state area out of Cedar Rapids . . . grosses about \$90,000 a year . . . has one radio show and two TV shows, all sponsored . . . his TV rating is higher than Lawrence Welk and *Gunsmoke*, his local competition. He gets about \$300 for an average date and will draw more people than most of the names . . . and certainly more consistently.

As for the names their efforts are spotty. Kenton had a great tour last fall playing *dance* dates. Warren Covington leading the Tommy Dorsey band riding on a million seller (*Tea for Two Cha-Cha*) didn't have the gate he should have had. Buddy Morrow, one of the hardest working guys in the business, needs about \$4500 week to make his nut. So if he doesn't get two or three big school dates and fill in with the Elks club hops, he loses money! Now he has a break—featured on the

Jimmy Rodgers NBC-TV'er—which may bring better dance dates.

It's the bookers who cry the most . . . and do the least. These are the same bookers who haven't trained a new man to sell bands in 15 years. Their present attitude—"Get a record. Get a name. Then come around". Their only investment made in a band today is the paper on which the contract is so solemnly signed.

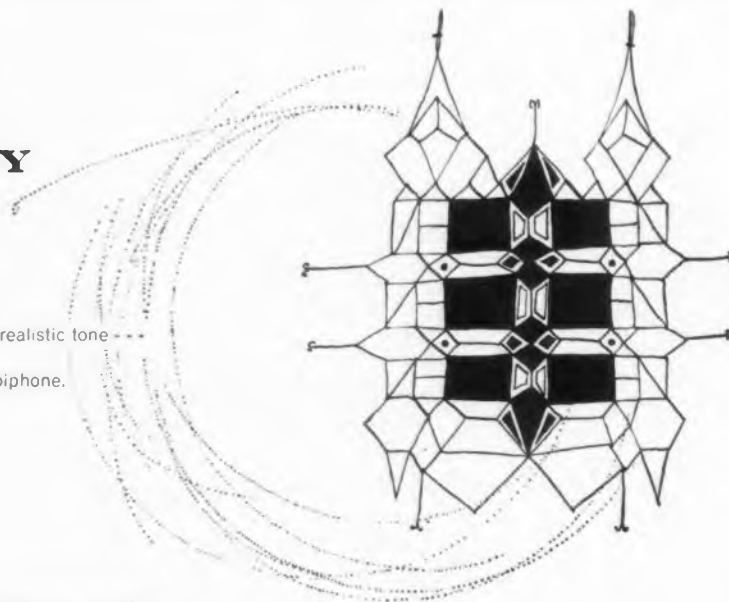
But while the pros are having problems, the kids are having a ball. Dr. Gene Hall reports that Buddy De Franco did a masterful job as clinician for the Denton dance band festival in March. Brownwood, Texas reports 45 high school dance bands in their annual affair. Boy's Club in Milwaukee had great success with their first festival.

The new dance band camp at Indiana University reports summer enrollment is excellent. And why not? For one week the student musician can attend clinics headed by Stan Kenton, Laurindo Almeida, Russ Garcia, Chubby Jackson, Don Jacoby, John La Porta, and Dr. Gene Hall.

I only wish some name band leaders, and bookers, would attend. They might learn something about music . . . and enthusiasm.

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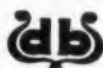


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down beat.

VOL. 26, No. 8

APRIL 16, 1959

TWENTY-FIFTH ANNIVERSARY YEAR

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IN THE NEXT ISSUE

The April 30th issue of *Down Beat* will have the Dukes of Dixieland on the cover with an exclusive feature story on them by George Hoefler. Oscar Peterson speaks his piece in a Cross Section feature. Dinah Washington takes the blindfold test.

Monthly Stereo News section will feature replacement cartridges and needles with many new products reviewed. Complete list of new record releases as well as many reviews of jazz, pop, and classical records.

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Cutaway view shows inside of new Conn "Tri-C" valve system.

Conical damper

of cork with scientifically determined taper disperses energy of valve spring ... eliminates piston bounce.

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ETEL NEW VALVE SYSTEM THAT

punctuates tones precisely!

The exclusive Conn "Tri-C" valve system automatically gives your performance a new, crisp, concise quality. Each note in a slurred phrase, for example, is clearly defined . . . "punctuated" precisely.

Those who have tried this new valve system say, "Nothing so important has happened to cornets and trumpets for decades."

Conn music technicians developed the "Tri-C" valve system after proving by unique test equipment that valve pistons when suddenly released will bounce as much as 56% of their travel. (Most brands bounced more than 35% even when newly oiled!) This is why tones can lack clean-cut definition when music is played at fast tempo . . . because piston bounce partially opens air passages that should be closed. No matter how fast you play with a new Conn "Tri-C" instrument, tones are punctuated perfectly . . . piston bounce is virtually eliminated.

During their lengthy investigations, Conn music research men* also discovered another failing of ordinary valve systems. Pieces of felt from

piston recoil pads slough off and become mixed with oil and saliva to cause excessive wear and gumminess. So, in the new Conn "Tri-C" valve system they eliminated the inside felt. This keeps Conn's exclusive Crysteel pistons "clean as a whistle." Makes them even faster and more responsive than ever before.

Your Conn dealer invites you to discover the marvels of a new "Tri-C" instrument for yourself. See him soon.

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Test reveals that new "Tri-C" valve piston has but one little bounce . . . even when dry of oil.



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 - DON JACOBY, brass
 - JOHN LA PORTA, reeds
- and others to be announced

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CITY _____ STATE _____

416

chords and discords

Breaking The Barrier . . .

Letter received from Poland states that the Russian barrier has been broken via Danzig. There are amateur jazz groups in Leningrad and Moscow very interested. Can you help with appeal? We must have thousands of LPs and 45 rpm discs and funds to send them. The average cost per record, for packaging and mailing, is 88 cents. Battle Creek, Mich.

Theo. Grevers
(Ed. Note: Reader Grevers heads the Jazz-Lift organization, devoted to sending jazz records to Iron Curtain jazz fans. Down Beat, as evidenced by the April 2 issue's First Chorus, is aiding this cause. You can send your contributions to the magazine, 2001 Calumet, Chicago 16, Ill. We'll see to it that your funds get to Jazz-Lift. Jazz-Lift will get the records to eager fans abroad.)

No Fond Farewell . . .

Stars of Jazz is gone. Art Ford's Jazz Party is gone. Timex has closed the checkbook . . . Disconcerting to say the least.

. . . Is it better to have a botched-up jumble with some good jazz or no show at all? . . . Perhaps in another four or five years someone will try to bring jazz to the American TV audience . . .

Let's all hope that it won't be very long before we again get some jazz on TV. It may not be good enough to make all the critics ecstatic, but again it is our duty to keep it improving.

Red Bank, N.J. **Ray Boyce**
(Ed. Note: This kid from Red Bank is fighting for jazz at station WFHA-FM in Red Bank. He could use aid, in the form of jazz releases from record companies, he tells us.)

Less Coins In Fountain . . .

Since I am a faithful fan of Pete Fountain's, I fell out of my chair with happiness to read about his leaving Lawrence Welk . . .

It gives me a swingin' feeling to think that I won't have to listen to Welk's Mickey Mouse band, waiting for Pete to swing out . . .
Omaha, Nebr. **Marv Vala**

Thank You Note . . .

The Remember When column is a welcome addition to Down Beat.

How about including a question-and-answer column, too? For the first question, what is Boyd Raeburn doing these days?
Baltimore, Md. **John C. Sansone**

(Ed. Note: If readers want a question-and-answer column, we'll provide it for them. Just drop us a line with your reaction. As for Boyd Raeburn, he's been working with his own group in Nassau, where the sun shines all the time.)

Praise For Haig . . .

I was delighted to learn in a recent issue that Al Haig once again was on the jazz scene . . .

I am amazed that such a wonderful talent has been so unjustly neglected in the past . . . It is particularly refreshing to listen to such a sincere and original musi-

cian . . . Modern jazz can ill afford to let this man slip into obscurity once more . . . That would be the biggest tragedy since the death of Charlie Parker . . .
Montreal, Can. **Alan Weedy**

Viva Durante . . .

Jimmy Durante is so right about everybody trying to get into the act. Most present-day single or combo vocals are backed by a band that's infested with one of those dime-a-dozen choruses of screaming and sometimes off-key sopranos . . . Lyrics of constant, monotonous, and moaning "ohs and ahs."

Yes, Jimmy is so right.
Syracuse, N.Y. **C. Sharpe**
(Ed. Note: C. Sharpe?)

A Plea . . .

In the name of the Hungarian musicians who love and play jazz, I would like to ask you to send me material on modern and traditional American jazz.

In other words, we need professional piano arrangements, combo arrangements, records, periodicals, hooks, pictures of orchestras and musicians, and the like.

It is very difficult for us to obtain such material. We depend mostly on the Voice of America programs, which most of the persons interested in here cannot understand, due to language difficulties.

When sending any material, please mail it with a return receipt requested, to make certain I receive them.

Budapest, Hungary **Joseph Mihaly**
(Ed. Note: Down Beat readers can send their contributions to reader Mihaly at 2 Petofi Sandow, UCCA, Budapest, Hungary.)

Down With The Rock . . .

Is there any organization in this country dedicated to the abolishment of rock and roll and a return to sanity in popular music?

It is absolutely incredible to me that this moronic trash could monopolize the music business . . .

It certainly would be wonderful if a vocalist such as Jack Leonard could make a comeback with a Dorsey-type arrangement. With help from disc jockeys and others, it could start a trend back to good popular music again.

Lansdowne, Pa. **Edward Lambrecht**

Sounding The Call . . .

Is Down Beat aware that up to this time it has paid no tribute whatsoever, except in record reviews, to one of the greatest jazz musicians around, Julius Watkins?

Isn't it about time?
Boston, Mass. **Joe Moreno**

What's What . . .

Would you tell me if any plans have been made for releasing recordings of the concerts during the French Lick jazz festival this year?

Memphis, Tenn. **David Chamberlain**
(Ed. Note: Some, but not all, of the performances at French Lick were recorded. However, Down Beat has not been informed of any intention to release the material recorded.)

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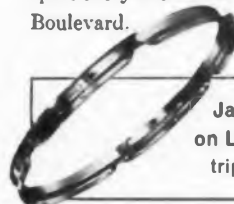


...here's Jackie Mills...

Born in Brooklyn in 1922, Jackie Mills was first introduced to the drums in his high school band. He played them well. He played better after lessons from Jo Jones. By the time he was twenty he was playing with Diz Gillespie's quintet, and other top jazz notables.

Today Jackie's solid drive is setting the pace for the great new Harry James band, now on a coast-to-coast tour. He has also played with Jerry Nemo, Charley Barnet, Teddy Powell, Boyd Rayburn and Tommy Dorsey.

Jackie and his LUDWIGS have been heard on radio and TV; in movies (for MGM, Warner Brothers, and Universal); in recording studios (for Capitol's "The New James" and "Harry's Choice," most recently); and at top night spots everywhere from 52nd Street to Wilshire Boulevard.



Jackie Mills insists
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4. 9" x 13" tom tom
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6. 15" x 20" tom tom
7. 15" hi hat cymbals
8. 18" medium thin ride
9. 20" medium crash cymbal



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NEW YORK

JAZZNOTES: A breakfast dance revival has been taking place in Harlem on a commercial basis. Held in an armory located at 140th and Fifth Ave., the all night dancing goes from 10 p.m. to 5 a.m., with the first attempt in March drawing 7,500 and a \$15,000 gate. Lionel Hampton and band, Sarah Vaughan, and the Lambert-Hendricks-Ross singing trio furnished the magnetism. Duke Ellington and Carmen McCrae are slated for the April ball . . . Joe Bushkin piano interludes are slated for new WNTA-TV talkfest featuring Martin Gabel's (currently playing "Little Giant" Douglas in stage hit *The Rivalry*) oral ramblings on Thursday nights at 11 p.m.



Kenny Dorham

Raymond Scott's *Lute Song* score enjoyed a recent two-week revival at the New York City Center . . . The Five Spot cafe's Sunday afternoons-at-5:30 concerts are again in jazz groove after a period of highly esoteric chamber recitals. Mal Waldron's group, with Kenny Dorham, is doing the presentation . . . Midnight Jazz Profiles are now heard at the Circle In The Square, Sheridan Square, having moved from the Nonagon Gallery on Second Avenue. The Cecil Taylor quintet is doing the honors . . . The New Lincoln school is presenting *An Evening With Belafonte* at Carnegie Hall this coming Sunday . . . The Salt City Six (once there were only Five from Syracuse) opened at The Roundtable last Monday for two weeks. The Six also reported to have signed-on at Roulette Records . . . Reviews of the Sarah Vaughan-Phineas Newborn, Jr. concert at the Ninety-second Street Young Men's and Young Women's Hebrew Association indicated the jazz artists favored popular ballad renditions . . . Skitch Henderson will definitely remain on the east coast when the *Steve Allen Show* treks to Hollywood.



Sarah Vaughan

TV Guide reported, "Matty Matlock will play the cornet for background music in NBC's *Pete Kelly's Blues* starting March 31." Last time we heard Matlock he was playing clarinet. Blues singer in the Kansas City speakeasy of the '20s on the show is Miss Connee Boswell. William Reynolds is the bandleader and trumpet player, with the actual cornet background by Dick Cathcart . . . Art Ford started at noon one Saturday last month and played jazz platters for 12 solid hours on WNTA. Records were sides waxed during the past 12 years by all-star jazz poll winners . . . Duke Ellington performed his solo *Monologue* on the last Patti Page ABC-TV show . . . Red Nichols biog *The Five Pennies* was sneak previewed in San Francisco while Danny Kaye was making a personal appearance at the Curran theatre last month . . . The Times-Canadian *All Star Jazz Show* featured the groups of Oscar Peterson, Georgie Auld, Trump



Duke Ellington

(Continued on page 56)

Down Beat

NEWS

- Lester
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Down Beat April 16, 1959

Vol. 26, No. 8

NEWS HIGHLIGHTS

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U.S.A. EAST

A Great Is Gone

People called friends to find out if it were true, and it was.

Lester Young, one of the most influential tenor saxophonists in the history of jazz, was dead of a heart attack. He was 49. His widow, Mary, survives him.

Those who had been close to Lester in the past year had almost expected his death — though they hoped they were wrong. He had been plagued by a succession of ailments, including a lingering kidney trouble. Last year he suffered a mild stroke. But expectation did not soften the shock for his friends.

Born August 27, 1909, in New Orleans, Lester learned music — drums and alto sax — from his carnival-bandleader father. Later, he played baritone with the Bostonians, then worked a year with King Oliver. From there he went to Walter Page's Blue Devils, then to Kansas City to go with the Benny Moten-George Lee Band.

It was in Kansas City that he joined the first small Count Basie group. The association was to be a historic one. Criticized at first because his soft, relaxed, breathy playing did not approximate the Coleman Hawkins sound that then dominated, Lester prevailed, and the years were to see him ranked as one of the greats — founder of a whole school of playing, of which Stan Getz was one of the most influential products.

Getz's admiration for Lester—who by now was known almost universally as "The Pres" — is legend. "What's the point of talking about Pres?" he once said. "He's Pres, that's all."

After last year's illness, Young

rallied, was doing well and playing well again. When he died, at the Alvin Hotel in New York, where he was living, he was fresh back from six weeks in Europe.

As the news of his death spread, a sense of loss was universal in the music business. One of his admirers, shaking his head, said: "He was a beautiful man. All he wanted to do was play his horn and be left alone."

Pres left the world three legacies: his influence, his records, and his attitude to music. His attitude is brought into focus by an incident that happened at the Five Spot in New York, where he had worked with a group earlier this year.

Pianist Valdo Williams took a couple of choruses. Pres was standing behind him — a habit he had, as if to back up his soloists. Williams looked around hesitantly, uncertain whether to go on for another chorus.

"Never give up," Pres said. "Don't ever give up."



D.C. Current

American jazz was dished up "uptown style" to official Washington during March. Washington Jazz Jubilee was arranged by a group of Congressional wives raising money for a settlement house on Capitol Hill. Patrons of the affair included Mrs. Dwight Eisenhower, Mrs. Richard M. Nixon, Mrs. Earl Warren, and Mrs. John Foster Dulles, among others. Mrs. Richard Bolling, wife of Democratic Representative Bolling from Missouri, was Jubilee Chairman.

Various aspects of the Jubilee included a jazz lecture at the National Gallery of Art by Marshall Stearns and an exhibit entitled "Seven Ages of Jazz" tracing the music from the early folk music to Carnegie Hall, which was shown at the Library of Congress through March.

Main event was a jazz concert at a Washington hotel on March 16th featuring a band brought together by New Yorker Dick Cary, pianist, mellophone player, trumpeter and arranger, who took to Washington with him Buck Clayton, Willie "The Lion" Smith, Bud Freeman, Pee Wee Russell, and drummer Jo Jones. Added attractions were Toshiko, Japanese jazz pianist, and singer Ernestine Anderson. Affair was narrated by Willis Conover, program conductor of the Voice of America's broadcasts.

The Hot Dukes

Personal Manager Joe Delaney didn't want to bring the Dukes of Dixieland into Manhattan until they were ready. When they showed up at the plush Roundtable on the East Side for two weeks in January they must have been at the peak of their training.

Their first New York showing changed the Roundtable's policy to strictly Dixie (they were followed the Bauduc-Lamare Riverboat Dandies, and the Turk Murphy crew in that order) and brought them a return ticket for April 27th.

Since January they have appeared as guests on the Ed Sullivan Show (they have a second one in the can for July 12th showing), the Voice of Firestone, the Patti Page show, the Pat Boone show, and the last Timex Jazz Show. They are begin-

ning to give Louis Armstrong competition.

The ninth volume of their Audio Fidelity recordings, based on tunes having a riverboat atmosphere or *River* in the tune title, has been recently released. Early this January, Sidney Frey of Audio Fidelity presented the Dukes with a check for \$100,000 for advance royalties on their recordings. Frey announced that they will cut two Audio Fidelity albums with Louis Armstrong in the near future, for which the Dukes are paying a reported \$40,000.

On April 8th the Dukes were featured at the New Orleans Municipal Auditorium in *An Evening of New Orleans Music*, along with Ronald Reagan (MC) singer Jo Ann Miller, Dorothy Kirstein, Richard Tucker, and folk singer Bob Gibson.

Garner Marches On

After completing his Sol Hurok-sponsored concert tour, Erroll Garner prepared for a triumphant return to his home town, Pittsburgh.

Garner, who played tuba in a Pittsburgh high school band, will be participating in a variety of civic activities in Pittsburgh, including an April 30 concert at the Syria Mosque. It will be Garner's first solo date in his home town since he launched his full-time concert career.

Also set for the pianist is an appearance at the Oakdale Music Theater tent in Wallingford, Conn. on May 24. A Garner concert filled the huge tent last summer. The appearance is an indication of Garner's desire to play the summer tent circuit.

A projected tour of Europe for the pianist had not been resolved at presstime, but tentative plans call for a European tour extending from Aug. 15 through Sept. 30.

Band Contest in Stretch

Results to date of the A. F. of M. National Dance Band Contest were released this week by president Herman Kenin. Here they are:

Jimmy Stier (15 pieces) won over eight others at the Civic Auditorium, Ft. Wayne, Indiana on February 27. He will go against Bill Kelly and His New Jazz Disciples, the recent winner from Cincinnati. Kelly was adjudged best by *Down Beat* columnist, Leonard Feather; and Don Gold, former mid-west editor.



The Modern Jazz Quartet accept their *Down Beat* plaque as the number one jazz quartet from Dick Hadlock, *Down Beat's* San Francisco editor. Scene: The Blackhawk, San Francisco.

Ken Cloud (15 pieces) bested eight bands at the Parker Ballroom, Seattle, on February 15.

Eddie Walker (15 pieces) beat a field of nine at the Sands Ballroom, San Francisco on February 15.

Dr. Gene Hall (15 pieces), and his laboratory band from North Texas State college, Denton, came out best over 8 bands at the Casino Ballroom, Ft. Worth on February 8 (*Down Beat*, 4/2/59).

Art Pancredi (15 pieces) topped seven bands at the Rhodes Ballroom, Providence, Rhode Island.

Wayne Webb (15 pieces), in a regional contest on January 9 won out in a field of nineteen at Tucson, Arizona.

Contest results from the following cities will be announced soon: Omaha, Denver, Kansas City, Montreal, Chicago, Pittsburgh, Tulsa, Minneapolis, Atlanta, Miami, St. Petersburg, Youngstown, Columbia (Mo.), Richmond (Calif.), Sacramento, and Dallas.

Final date for all entries was March 15. All regionals must be held prior to May 1st. The grand finale will wind up about May 15. Site for the finals has not yet been announced. *Down Beat* learned, however, that the Aragon Ballroom in Chicago has a good chance of being selected.

Herman Kenin, and his contest committee, stated their pleasure with the results and interest to date.

Borscht—With Jazz

Spring '59 and jazz sounds were heard up and down the valleys in the Catskills. Two of the largest resort hotels in the area held jazz festivals over the Easter week-end.

Concord Hotel at Kiamesha Lake, N.Y. had Woody Herman and His Jazz Combo on deck as the star attraction. Also on hand were The Jazz All Stars featuring Marty Napoleon, Chubby Jackson, and Mickey Sheen; the Chris Barber Jazz Band from England riding on their hit record *Petite Fleur*; and others billed to cover Rag Time and Dixieland.

Final Bar: Recently in New York

GEORGE HALL, bandleader and violinist, died from Parkinson's disease after two years in the hospital. During the Nineteen Thirties Hall was the leader of a dance band that became a fixture at the Taft Hotel. A recording group out of the band was well known on records as Dolly Dawn and Her Dawn Patrol. Miss Dawn was the band vocalist and Hall's adopted daughter. Mr. Hall retired around 1940 and was 66 at the time of his death.

MACK GORDON, lyricist half of the famed Gordon & Revel team, died at 54 after a short illness on February 28th. Harry Revel preceded him in death last November. The song writing partnership produced such hits as *Did You Ever See A Dream Walking?*, *There Will Never Be Another You*, *The Loveliness of You*, *Stay As Sweet As You*

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Are, With My Eyes Wide Open, Time On My Hands, and Love Thy Neighbor. Partnership was formed in 1928 when Morris Gitler (Mack Gordon) met Harry Revel on a vaudeville tour. After the team broke-up in Hollywood Mr. Gordon worked with other collaborators including Ray Henderson, Jimmy Monaco, Jimmy Van Heusen, and Harry Warren. Gordon wrote the words for *Chattanooga Choo Choo* made famous by Tex Beneke's vocal with the late Glenn Miller orchestra.

JOSEPH M. WHITE, 67, famed "Silver Masked Tenor" of the old Goodrich Silvertown Orchestra during the early days of radio. White wore a silver mask and his identity was carefully guarded while on a two-year national tour as a promotional gimmick.

U.S.A. MIDWEST

Jazz On Chicago FM

Jazz has found a home at station WBBM-FM (CBS outlet) in Chicago.

WBBM-FM general manager (and vice president of CBS-central division) H. Leslie Atlass announced recently that two new shows would be aired on the station.

On Thursday evenings at 10:05 the station will broadcast a 25-minute live remote show, picking up jazz groups from night clubs throughout the city. The Dukes of Dixieland kicked off the series from the Blue Note.

On Tuesday evenings from 10:05 to 11, Ed Grennan conducts a jazz show on records, featuring jazz of all eras.

According to Atlass, "These . . . presentations are in keeping with our policy of bringing WBBM-FM listeners the finest in music programming."

Cheers From Notre Dame

Accordionist Art Van Damme will serve as both a judge and a performer at the Midwest Collegiate jazz festival at the University of Notre Dame on April 11.

At presstime, festival officials were receiving entries from jazz groups at many midwestern schools. Van Damme will serve on the panel judging the performances of the groups. The winning group will be in line for a booking at Chicago's Blue Note and all competing groups will be auditioned for performances at either the London House or Mister Kelly's in the windy city. The top groups will win cash prizes, too.



Ted Lewis (without shadow) ponders a long music career with Ralph Edwards on latter's "This is Your Life" on NBC-TV.

Down Beat Scholarships

Three young musicians will attend the Musicamp at Bloomington, Ind. in late July on *Down Beat* scholarships.

The musicians, to be selected by the editorial staff of this magazine, will be awarded full tuition grants to the school. Selected by the staff from among promising musicians heard, the three winners will be announced in an early summer issue of this magazine.

In a related development, the Musicamp chief, Ken Morris, announced recently that Chubby Jackson would serve as a clinician at the camp. Bassist Jackson joins Stan Kenton, John LaPorta, Don Jacoby, Laurindo Almeida, Russ Garcia, and Dr. Gene Hall on the camp's faculty.

The camp is set for the July 26-Aug. 1 period. Details on the program can be obtained from Morris, Box 221, South Bend, Ind.

Flute Player's Prize

Applications are now being accepted for the 1959 Artley scholarship in flute, sponsored by the Artley flute manufacturing company, Elkhart, Ind.

The expense-free scholarship is for study with Frederick Wilkins at the Chautauqua, N. Y. summer school of music and is awarded on a competitive basis to advanced high school and college flutists.

The award includes round-trip transportation, room and board, and all tuition. Applicants are required to submit a tape recording (7½ ips) of a performance of Mozart's *Concerto in D Major* (first move-

ment) and *Cadenzas*, by Georges Barrere. Performance must be with piano accompaniment. Deadline for entries is May 31.

Complete details can be obtained from Artley, Inc., Box 741, Elkhart, Ind.

U. S. A. WEST

Duke To Write Movie Score

For the first time in an illustrious career of musical composition, Duke Ellington is at work on an original motion picture underscore.

The film is Otto Preminger's *Anatomy Of A Murder*. The band-leader has an acting role in the film as well. According to the Preminger office, Duke will play a jazz combo leader named "Pie Eye" and will be seen in the movie dueting in a night club on piano with star James Stewart.

It was expected at presstime that Ellington would be free of band commitments in time to report to the picture's location at Ishpeming, Mich., where the initial scenes of the Robert Traver novel are now shooting. (Traver is the pseudonym of Michigan state superior court justice John Voelker.)

Ellington, *Down Beat* learned, is desirous of having his band perform the leader's music for the underscore. It is also likely that several of Duke's sidemen will be seen on camera in the picture.

It was also learned that, in the event of Ellington's incapacity to continue negotiations personally with producer-director Preminger, Norman Granz would bargain for him.

Duke previously was booked at Chicago's Blue Note through the month of May. That engagement would, of course, have to be cancelled if the leader-composer were to work on the picture in Michigan.

Kenton, Christy, Freshmen Tour

After solid bookings through the east during the spring and summer, the Stan Kenton band embarks on a high-powered fall tour with June Christy and the Four Freshmen.

Titled The Stan Kenton Show Presents, the triple threat program will hit the middle west and east the latter part of September, Down Beat learned. General Artists Corporation is booking the tour.

During his stopover in Hollywood in late February, when the band played Gene Norman's Crescendo, Kenton made some important changes in the band. When Red Kelly (bass) and Jerry McKenzie (drums) elected to remain in California, the lanky leader replaced them with bassist Scott La Faro and drummer Jerry Lestock. Trumpet soloist Jack Sheldon similarly decided to remain with his family in Hollywood, was replaced by Rolf Ericson. The rest of the trumpet section consists of Bud Brisbois, Joe Burnett, Frank Huggins and Roger Middleton.

In the trombones, an important change was the addition of Jimmy Knepper to the present lineup of Jim Amolte, Kent Larsen, Archie Le Coque and Bill Smiley.

The sax section, too, has been altered. Philadelphian John Bonnie now occupies the lead tenor chair replacing Bill Perkins, invalidated out with an ulcer. The remainder of the section consists of Lennie Niehaus, Billy Root, Sture Swenson and jazz tenor Bill Trujillo.

Kenin Promises Pension Plan

Economic insecurity has long been an important deterrent to those wishing to make a career professionally in music.

In a recent address to the membership of volatile Los Angeles Local 47, Herman D. Kenin, president of the American Federation of Musicians, told California musicians that a pension plan "... in every branch of the profession" has been created.

Referring to the negotiations concluded with recording companies last December, during which the pension plan was pioneered, Kenin added "... its extension to the networks is but the first relatively small step forward.

"Our pension plan has been carefully devised," he said, "so that in

the reasonably near future every working musician in every branch of musical endeavor may, if such is the voluntary choice of his local, enjoy this highly prized benefit."

Details on the projected pension plan, however, were unavailable at deadline.

Interlude Debuts With Jazz

A new jazz label on the west coast, Interlude Records, will debut shortly with a line of monaural and stereo albums that includes some of the top recording names.

Sister label to Tampa Records, the new line has scheduled an initial batch of 12 LP's in both stereo and monaural sound that will retail through dealers at \$5.98 and \$4.98 respectively, according to company head Bob Scherman.

Bulk of the product consists of material originally available on the defunct Mode label (Down Beat Sept. 4, '58) which Scherman acquired on long term lease some months ago.

Artists represented on the new Interlude tag include Red Norvo, Barney Kessel, Terry Gibbs, Art Pepper, Art Farmer, Jim Hall, Frank Rosolino, Bill Harris, Bill Holman, Warne Marsh, Pepper Adams, Buddy Collette, Pete Jolly, Red Mitchell, Leroy Vinnegar and Herbie Mann, Scherman disclosed.

Not all artists in this list, according to Scherman, come from the Mode vault. The Norvo and Kessel packages, he said, were originally available on Tampa.

In tune with the current excitement rising from production of the picture, *Porgy and Bess*, among the initial Interlude releases is an album titled *Porgy And Bess With Buddy Collette and The Poll Winners*, an unusual jazz version of the Gershwin music. *Flute Fraternity* with Herbie Mann also is among the first 12 releases.

Dear Old Stockholm

Pianist-trumpeter-singer Mose Allison made a triumphant entry into Sweden in March.

Booked as the solo attraction at the Nalen club in Stockholm, Allison was warmly received by Swedish jazz fans. As a result, his original booking was extended for two weeks.

Also set for the jazzmen are a two-week engagement in Copenhagen, radio and television appearances, and the cutting of an LP for the Swedish Metronome label. The European tour was set up for Allison by Claes Dahlgren of Metronome's New York office.



Haysto Abo, modern jazz fan and bassist, stands with his wife and two patrons at entrance to their Down Beat coffee house. The Abos have made their spot a favorite for music students and musicians.



Monthly record sessions are conducted by Tervo Isono, local radio and TV personality. Record library has 120 LP's. Most requested are Miles Davis, Sonny Rollins, Stan Getz, and Cannonball Adderley . . . and Toshiko.



Service men find the Abo's a welcome relief from duty. Notice pages from back issues of Down Beat papering ceiling.

Emmy Awards In Works

With categories in the 1959 Emmy Awards for achievement in television boosted to 42 in number, 4,000 members of the National Academy of Television Arts & Sciences are voting on the best programs telecast between Jan. 1, 1958 and Feb. 28, 1959.

The awards will be announced Wednesday, May 6, on a special program over the NBC-TV network. Of the 42 categories, five are for musical achievement.

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By Larry

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By Larry Elgart

■ It is vitally important for a working bandleader to learn how to say, "No!" That's a conclusion founded upon my fundamental approach to the dance business and confirmed by every experience in my 17-odd years of organizing, leading, and working in bands.

At first glance, a rigid attitude toward audience requests for "out-of-character" numbers might seem a little precious, or high-handed, or just plain bad business. The customer, however, isn't always right and the point I want to make here is that the bandleader too eager to please everyone is not doing himself or anyone else a favor.

"Sorry . . . this band doesn't play Cha-Cha-Cha! It also does not play polkas . . . waltzes . . . rock-and-roll!"

The reason stems from my samplings of requests in the last six or eight months. The big surge of requests for Cha-Cha-Cha dates, it seems to me, from the emergence of Perez Prado's big record hit, *Patricia*. Before that, I recall a roughly equal mixture of requests for all the other kinds of things my band, as I noted above, does not perform.

The most significant fact to be observed before going into the justification of this position is that all such requests are a fraction of the total number of requests through an evening. For the most part, or at

least it is true of my band, dancers ask to hear the kind of music you are known for. With us, for example, most requests are for tunes people have heard in a record album, or if not precisely those same songs, they expect and want the kind of treatment they had in mind when they came to hear the Larry Elgart orchestra in the first place.

Incidentally, I believe very strongly in the wisdom of a band staying in character on records, too. The fact is that most people today become staunch fans after they've enjoyed the music in live performance, but, originally their interest was awakened by recordings they had heard. People who book my band are usually completely familiar with our recordings, know the kind of music we like and what our "feel" for a dance band sound is, and are not at all confused or uncertain about what they want to hear on the engagement.

So far, so good. But what about those inevitable few bright faces that peer up at you toward the close of a set and ask for something out of your left field? Well, my answer is this:

To begin with, we happen to be specialists in dance music. That emphatically does not mean we specialize in *all* the kinds of music people are apt to dance to. Ours might be called "big band swing." The composition of the Larry Elgart orchestra, the instrumentation, balance etc., does not reckon with many legitimate types of "dance" music. It just happens that everything we do is inspiring to us and without knocking polkas, waltzes, or even Cha-Cha-Cha, these specialties manage to not stir us up very much. To be sure there are specialists along each of these lines and the make-up of the bands show it. Which brings up an-

other point, namely: how can you really be satisfying in a polka, let us say, if your band doesn't have an accordion? Or a waltz if you're short on strings?

The fact is that not only do you run the risk of embarrassing or otherwise alienating the majority of your fans, but chances are you will fail to gratify the lesser number of people who asked for the uncharacteristic numbers. Why? Because, these people usually have a fairly definite image in mind of what they want to hear, most often gained from some recording. So when your ill-equipped, ill-adapted group tries rock-and-roll, for example, you will not be able to deliver the "gimmicked", distorted record sound, complete with overdubbings, et al., they really expect to hear. Result: they may grumble louder than anyone else when you've taken that little excursion.

The final observation I've made is that the nature of the business today is such that dilution of your personality is fatal at the box office. After all, the days of the . . . "Dancing—Wed. thru Sun." are over. People will not turn out in sufficient numbers to justify the costs of the operation merely to dance, regardless of how cheaply the non-attraction orchestra was engaged. The irony is that attractions, which are significantly more expensive to buy, nevertheless invariably can make a profit, whereas the no-name, all-types-of-music group has proven itself a dead sure loser.

The band is booked because of what they have shown they do better than anyone else. It makes little sense, then, to disappoint the majority of your "requests" in what will probably be a vain effort to cater to a dislocated whim.

I wonder if Perez Prado gets requests for waltzes.



"Now, let's get this right."

**LARRY
ELGART**
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BANDEADER



He spends a great deal of time
in getting arrangements right.



"All our music is inspiring to us . . ."



Countless comparisons must be made
until a selection may be made.





"Now let"



"Now let's see how this goes."



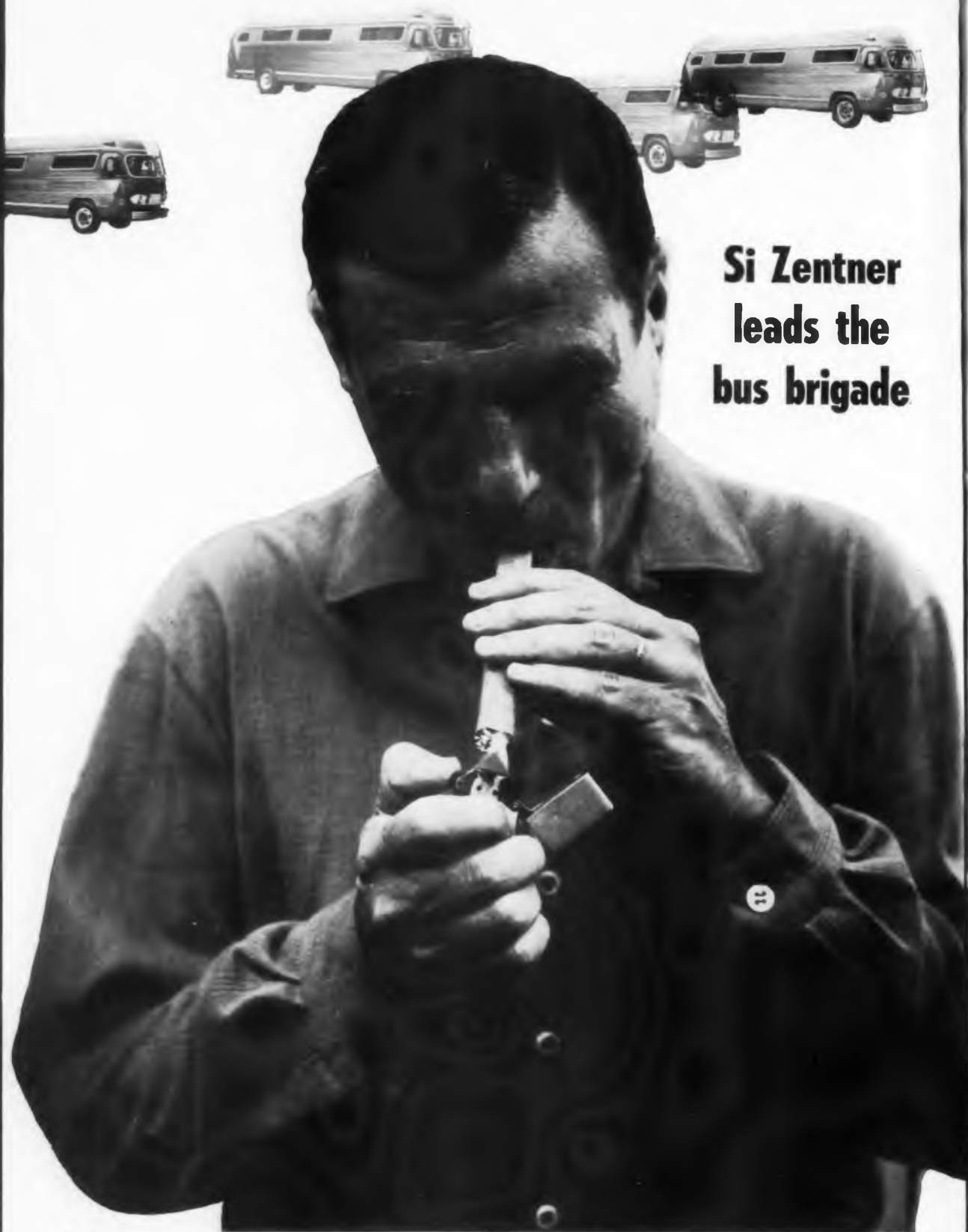
His charming wife, Grace, relieves him of important work.



Larry credits Grace with having the most sensitive ear in the business.



Larry Elgart doing what he likes best, playing to capacity crowds at college proms.



Si Zentner leads the bus brigade

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■ For Si Zentner, the task of building a new band is strictly a 9 to 5 occupation—from nine in the morning to five the following daybreak!

Since last March, when the Zentner band played its first date at a high school function in Beverly Hills, California, the husky, personable trombonist has existed with only one goal in mind—promote the band until he can take it on the road.

Far from being softened by the comfortable life earned by being assertedly the highest paid sideman in the business, Zentner at 41 gets skittish as a filly at the thought of being able to take the band on a cross-country tour of dance spots. What's more, he is confident that his sidemen will go with him.

At an age when most studio musicians become entrenched in the financial security guaranteed by a filled date book and regular trips to the bank, why is Zentner fired by ambition to hit the hurly-burly of road band life?

"The age of senility in the music business comes a lot sooner than in any other field," he says simply. "And the pity of it is, it's self-inflicted. Look, a guy gets himself a swingin' studio job . . . So what does this mean? He spends his time playing background music for singers and so on. And he's considered scum by the people with the money who consider the music and the musician as the last factor involved in the production of a recording.

"Maybe this sounds like I'm a sorehead," he continues heatedly, "and maybe people will say, 'So okay, so you cry all the way to the bank.' But I'm 41 now . . . what am I supposed to do? Be a prostitute? I've had it for nine years and I've made a lot of money. M-G-M was the best paying studio in town and during my nine years there I raised the ante from time-and-a-half to a double paycheck for the studio trombonists.

"I simply found that I was deteriorating in the studio. Senility

was creeping up on me—and no amount of money is worth that."

Thus, convinced that ". . . the only virile man is a productive man," Zentner decided in favor of forming a big dance band and the die was cast.

The Si Zentner orchestra is not a jazz band, nor has the leader the slightest pretension in a jazz direction. This is not to say, however, that there isn't some pretty healthy jazz blown by soloists Bruce MacDonald on piano, tenormen Don Lodice and Modesto Birsano and trumpeter Vince Falzone. But the primary purpose of the band is to play the kind of swinging dance music that made the "Big Band Era" so happy for both dancers and musicians.

Zentner himself spent the years of his young manhood as top trombone with the bands of Les Brown (1939), Harry James (with whom he first came west) and Jimmy Dorsey. Then came opportunity to join the M-G-M staff orchestra and the subsequent years of studio work.

His home is in the quiet residential San Fernando Valley suburb of Studio City where he lives with wife, Frances (speedily gaining a reputation as one of our pre-eminent talents in the record promotion field), son, Hank, 17, and daughter, Linda, 14.

Both Zentners, husband and wife, approach their mission of building the band with a consistent devotion that can only be described as awesome. While Si was on a cross-country promotional tour last year boosting his first singles and albums for the Bel Canto label, Fran launched a one-woman blitz on the Los Angeles disc jockeys with the result that her husband's records were grabbing away much air play from many big name recording stars.

Si's tour was so successful that he still gets phone calls (usually in the middle of the night, he notes ruefully) from dj's he met and befriended while visiting their cities.

No shrinking violet when it comes to voicing his very definite opinions on the music business, Zentner flatly declares, "Without the big bands, the music business is dead! The instrument companies realize this and are actively working to revive the bands. Now it remains for the booking offices to get in there and throw some money in the pot.

"So far," he notes with candor, "nobody has put money in my operation except Si Zentner and, indirectly, the guys in my band who have sacrificed other dates just so they could count themselves in with me."

Mainstay of the band's existence thus far has been the indubitable loyalty of the sidemen. A couple of cases in point:

Tenor man Birsano latched onto four weeks steady work with another group but told Si he would turn it down if there was any confliction with the band's dance dates. Drummer Roy Roten accepted a steady gig in outlying San Bernardino only with the provision that he could take time out whenever needed (after arranging for a substitute) to work with the band. Roten, in fact, turned down an offer to join the Les Brown band—a situation replete with rewards intangible and otherwise—when Brown's drummer, Lloyd Morales, exited a couple of months ago. Reason? Roten wanted to remain allied with Zentner.

"The one thing that keeps me buoyed up in this scene," Zentner confesses, "is the guys' loyalty. When a musician like Jules Chaikin tells me 'I'm with you all the way,' and when all the guys ask me 'Are you gonna keep tryin'? If you're gonna keep tryin', we're with you,' then how can I miss?" Chaikin, incidentally, is a trumpeter who spent considerable time recently with the Kenton band.

Zentner likens this enthusiasm to his days with Les Brown ". . . when the band used to lay off for six to eight weeks." When Brown got a gig, he recalls, ". . . the guys used



to come out of their homes, from half a dozen states, to rejoin the band."

But without support from the booking agencies—who have the band business (what there is left of it) virtually sewed up—all the enthusiasm and loyalty in the world can mean very little when it comes to getting dates.

Zentner originally approached General Artists Corporation, hammered out a working agreement with the office, then quit cold when the agency failed to live up to expectations. Now that the leader is signed with Music Corporation of America—after that behemoth indicated its desire and willingness to help a new band grow—Zentner is prepared to give MCA ample opportunity to prove its worth.

Feeling as they do about the necessity for a big dance band revival, Si and Fran are quite intolerant of booking agency lassitude. Sums up the leader, "Instead of worrying about their lousy commissions and not concentrating on getting work for a new band, the agencies should be working to build up the bands." He deplores the prevalent bookers' policy of playing safe with established names at the expense of new outfits trying to gain acceptance.

Asserting "... the kids love big bands—when they are exposed to them," Zentner contends "... this band has never failed when it's been exposed, when it's been in front of dancers." He feels, moreover, that the age group of the audience matters little, cites a middle-aged customer at the Hollywood Palladium recently who approached Fran after a set and said to her, "I want to compliment Mr. Zentner for not try-

ing to imitate anybody else. Please convey my compliments to him for being the first *Si Zentner*."

In this vein Si relates a meeting with Glenn Miller's onetime manager, Don Haynes, on a Hollywood sidewalk.

"When I told Don about the band," says Si, "he said something that always makes me mad. He said, 'Who are you like?' Don, I told him, 'I'll go out on a limb for you—but this isn't going out on a limb for me; it's like no other band you ever heard!' 'Well,' Don told me, 'I'll have to see it with my own eyes.' When he came to the Palladium and heard the band he told me, 'You're right. But for only one reason—you!' Naturally, I don't have to tell you how that made me feel."

A subject close to Zentner's heart—and one that is sure to provoke a heated reaction—is the idle talk about "bringing back the bands."

"Everybody says 'how nice it would be if the bands came back,'" he snorts sarcastically. "In fact it's become nice cocktail chatter . . . Well, it's time these people really *did* something and the way to do it is not to give all that air exposure to studio bands that can't go on the road.

"The record industry at this point is the crucial factor in the band business," he declares. "Yet, I've spoken to every company on the coast and they've all said how great it would be to have the band business back. But when it comes to recording bands that are ready to go on the road the answer is always 'No.'"

Fortunately, in Bel Canto Zentner found a label ready and willing to record a potential road band and he is making the most of it.

His albums, he maintains, are "... undistorted, ungimmicked big band dance music. This is the kind of good dance band music that has stood the test of time. The multitudinous a&r dreamboats, like the *Hut-Sut Song*, obviously have not stood this test. Sure, the record companies made a pot of money out of things like those but the band-leader ends up with nothing. When that happens, believe me, it's just *bad* for the entire business."

With all the headaches and anguish of trying to make it with a big dance band in this era of record hops and guitar-twanging hillbillies, Si and Fran Zentner have retained a rich sense of humor.

When Ollie Mitchell, one of the top lead trumpeters in the business (who is *not* in Si's band) commented after witnessing the band's performance at the Hollywood Palladium, "The guys feel his enthusiasm when he's in front of the band," Fran cracked, "Yeah, they take one look at him and they break up!" Or, after a particularly nervous broadcast from the same location on opening night, Si turned to the band and declared, "The guy who made more clams than me I want to see in my dressing room." Nobody showed up.

Memo Bernabei "Good Dance Music"

At a time when the ether is filled with moaning that dancing and dance bands have gone forever, the manager of a typical Los Angeles ballroom declares that 1958 was his biggest business year since 1927 and he expects 1959 to be even better.

Reason for the upsurge in dancing customers at this particular location is the 10-piece band of Memo Bernabei (pronounced ber-na-bee) which has been building steadily increasing business at the Chateau ballroom for the past year-and-a-half.

Quiet, greying Bernabei, 41, occupied the lead alto chair with the Jan Garber band for 8½ years before he suffered an overdose of "roaditis" and elected to settle in southern California.

Not until he'd been resident in Los Angeles for three years did he yield to the urging of friends and decide to form a dance outfit which would reflect his personal conviction on how good dance music should be played.

"I knew just what I wanted, there was no indecision whatsoever in my mind when I first got the band together," the leader told *Down Beat*. "Being on the road for 20 years—I left Bridgeville, Pa., at 17 to join the Ray Pearl band—I saw what the people wanted in the way of dance music. I realized what music was selling and what wasn't. And the kind of music the people go for was the kind I had written for my own band."

Bernabei's unqualified success in pleasing the people is clearly reflected in the capacity crowds that flock to dance at the Chateau every weekend. With the band's reputation

... and now -

a Paul Jones

spreading by word-of-mouth to other western cities and as far away as Honolulu, the next step was to record a dance album. Memo's *Memo To Dancers*, therefore, is slated for imminent release by the Andex label.

When Bernabei speaks of his band he invariably stresses the phrase *dance music*. The three elements underlying his musical approach are so basic and simple they are too often overlooked by other bands with greater pretensions than the one resident at the Chateau. They are a) a good, solid beat, b) emphasis on the melody and c) careful choice of dance tempos.

"Since I was a kid," Memo explained in reference to tempos, "I've always done a lot of dancing myself. Still do, in fact. And I found that the tempos I personally favor are exactly those preferred by the majority of dancers."

The arranging, most of which is now written by Ossie Godson, was something of a problem at first.

"I gave the arranging to several musicians," he said. "Always I'd give them an outline of exactly the kind of chart I wanted. I still do this, as a matter of fact. It's the easiest way to get what I want."

The Bernabei style of dance music, besides being carefully calculated to please the customers, also happens to be "... the kind of music I've always wanted to play, which is pretty fortunate for me, I guess."

And, he again emphasized, "... it is good music. The band is commercial, yes, but just because it is doesn't mean it's got to be ricky-tick. I think a lot of leaders have the idea that a commercial band has got to be ricky-tick. This isn't so at all. Those who think so misinterpret the meaning of the word 'commercial'."

Bernabei is decidedly optimistic about the future of dancing and of dance bands.

"More people are dancing now than in many years," he declared. "I definitely think dancing is due for a big comeback. And I base what I say on the fact that the



A typical happy crowd dancing to the sweet music of Memo Bernabei at the Chateau Ballroom, Los Angeles.

Chateau is a *typical* ballroom; there's nothing unusual about it at all; no gimmicks to bring in the people. We just play good dance music and we find business is booming."

Nor is the band's book confined merely to waltzes and tangos, the leader pointed out. "We feature some jazz things, too. Matter of fact, in our album you can hear Clyde Hurley playing very nice jazz figures in the background. And the dancers at the Chateau *love* Dixieland. We very seldom get away with just one encore after a Dixieland number."

Dean Curtis, ballroom manager-owner, is Memo's most enthusiastic booster. "He was the only person who would give us a chance to be heard," said Bernabei. "When I first formed the band, I pleaded with every ballroom operator in town to come and hear it. Only Curtis came. He gave us our start when nobody else wanted us. Now I can name my own price at any ballroom in town—but I won't leave the Chateau.

"My boss is rare, anyway,"

shrugged the leader. "He gives credit where credit is due, which means to the band. Other operators never think of saying a good word to the leader. Afraid the leaders might ask for more money if they feel they're bringing in good business. Dean tells me, 'You brought in the dancers, nothing else.' Working with a guy like that is just great."

When the Bernabei band first played the ballroom the dancers consisted in the main of older persons. Now, Memo noted, the customers range from around 25 years and up. The fact that his music is stimulating younger persons to trip the light fantastic is significant indeed.

Soberly, Bernabei evaluated his band's position. "Judging from the crowds and the business at the Chateau," he declared, "I'd venture to say that I've got the most successful dance band to arrive in the last year."

Doubters are welcome to total the aggregate box-office take. Figures don't lie.


- John Tynan


AN OPEN LETTER


FROM GEORGE AVAKIAN:


A trade reporter once said to me, "You're a pretty lucky guy; you just sit in the control room and let a bunch of guys blow some good jazz, and out comes an album." The funny part of it was that he believed it!!!

Of course, albums have been made like that. Trouble is, they sound it, and they sell that way, too.


What's missing there, of course, is a starting idea.  The formula for making jazz albums ought to be the same as the one for rabbit stew—"first, catch a rabbit." That can be pretty tough, but it can be pretty worthwhile, too.

Ideas are good even if you have a pre-sold star. For instance, take CHICO HAMILTON. We signed his group because it's about as unique a sound combo as jazz has ever had, it's a good one, and Chico is quite a guy  when it comes to sticking to his principles and pleasing the public at the same time. Quite a trick. Is that enough to sell albums? Yes, but if you have an idea to go with Chico, so much the better.

In our big April jazz release, we got one—an idea right from Chico's own repertoire. (They're the best kind.) Chico had been developing a lot of numbers with a kind of oriental quality—shades of North African casbahs, the Near East, the Arabian deserts, and even a touch of Indonesia and Japan. These arrangements also gave Chico a chance to stretch out more than usual in the percussion department. Hence: "GONGS EAST" 

Or take the remarkable talent of BOB PRINCE, who wrote that great "N.Y. Export: Op. Jazz" score for Jerome Robbins' "Ballets U.S.A." It would seem natural for Bob to do something involving the dance. Out of this thought came "CHARLESTON 1970"—the good old Charleston tunes, but done by the coolest of modern jazz musicians! 

The April jazz release... Warner Bros. "JAZZ FESTIVAL—Near In and Far Out" consists of ten "idea" jazz albums. They represent the kind of thought that George Simon, an independent producer, put into making a "PORGY AND BESS" album for us. In case you missed it, it's a fine set and completely different from everyone else's "Porgy and Bess." Each role in the show is "played" by an appropriate instrumentalist. That's the kind of "original cast" album that stresses the word "original" rather than "cast."

The nicest part of this kind of approach in building a jazz library is that you attract an audience that digs below the surface,  and that type tends to stay with you a long time. Nobody bothered to tell us that it couldn't be done, but we do think we've got a thinking man's approach to jazz albums!

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The First Jazz
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Dick Cathcart
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Reviews of the Latest Stereo and Monaural Records

Popular Records

With exhaustion on record of practically every big orchestral setting for the voice of Ella Fitzgerald, the singer is heard in a more intimate, flexible setting on her latest album, *Ella Swings Lightly* (Verve V-4021). Marty Paich wrote all the charts for a 12-piece band which includes Bud Shank, Bill Holman, Med Flory, saxes; Bob Enevoldsen, valve-trombone and tenor sax; Al Porcino and Don Fagerquist, trumpets; Vince De Rosa, French horn; John Kitzmiller, tuba; Lou Levy, piano; Joe Mondragon, bass, and Mel Lewis, drums. Some of the songs are a mite offbeat, which is all to the good as Ella takes full advantage of the opportunity to wax funk and bluesy on *What's Your Story*, *Morning Glory*, or the almost rock 'n' roll *Teardrops From My Eyes*. Her scatted *Little Jazz* proves an unexpected pleasure as do the frequent jazz solos by Shank, Enevoldsen, and Levy. A good album, especially because of Paich's skillful arrangements.

A classic example of how not to showcase a fresh young voice is *Almost Seventeen* (Challenge CHL 607), Diane Maxwell's first album. There's nothing spectacular about Miss Maxwell's voice—but she sings in tune, with a sweet vocal quality rare in these days of yowlers and belters. The rock 'n' roll backing, however, clearly pandering to current teenage taste, only works against the youngster. Some of the songs are *Almost Seventeen*, *Tears On My Pillow*, *Green Eyes*, *Jimmy Kiss And Run*, and *As Time Goes By*, a motley collection, to be sure. Miss Maxwell may make it on records if only the A&R geniuses keep their noses out of the musical accompaniment.

Volcanic Betty Hutton has long been one of the staples of show business. In *Betty Hutton At The Saints And Sinners Ball* (Warner Bros. W 1267) she takes a series of vocal wallops at some established material mostly associated with revival meetings and quasi-religious devotionals. Unfortunately for this record there is more than a slice of ham in Miss Hutton's musical approach and an entire side of bacon emerges here. Accompanied by Jerry Fielding's orchestra, she sings *How Long Blues*, *He's Got The Whole World In His Hands*, *When The Saints Go Marchin' In*, *Lazy Man*, and *Basin Street Blues*, among others. Best track is the earthy *Search My Heart* which features the Antioch Evangelist Temple choir and the choir comes through

with matchless honesty as Miss Hutton discreetly stands aside. Hutton fans will dig this—if they can overlook the basic phoniness of the "religious" premise.

There's nothing misty about Mitzi Gaynor, as her first LP happily evinces. Thanks to the imaginative writing of Pete King, an underappreciated arranger of sensitivity and humor, *Mitzi* (Verve V-2110) is enhanced a great deal. Not that Mitzi doesn't make it . . . On the contrary, she proves a delightful singer with a light bubbling quality and fine, swinging conception on such songs as *Cheek To Cheek*, *That Old Feeling*, *I Won't Dance*, and *Do It Again*.

Of the recent releases by male singers, David Allen's *I Only Have Eyes For You* (Warner Bros. W 1268) is the standout of this or any other month. The warm voiced, onetime band vocalist with Boyd Raeburn is accompanied by the orchestra of David



Terry in a selection that includes the title song, of course, and 11 other tunes of distinct musical merit. They include *When Your Lover Has Gone*, *You're Laughing At Me*, *With Every Breath I Take*, and *Ev'ry Time*. Allen's distinction is his ability to communicate with power while retaining a vital intimacy with the listener. If a singer of David Allen's maturity and talent doesn't become one of the biggest names in the business, let's all give up.

Far from being an Allen, pianist Bobby Scott sings with individual though rather shallow charm and a quality of "hipness" that is a carryover from his days as a fulltime jazz keyboarder with Gene Krupa and others. In *Bobby Scott Sings The Best of Lerner and Loewe* (Verve V-2106), the singer is more than a cable's length away from his 1955 hit, *Chain Gang*. Indeed, that novelty would appear to be more in his true metier. Accompanying himself here, with occasional support by bass and drums, Bobby charms his way through such L&L

material as *Almost Like Being In Love*, *Accustomed To Her Face*, *On The Street Where You Live*, and *I Still See Eliza*.

Comedian Garry Moore is hardly more famed for vocal stylings than being funny. In *That Wonderful Year—1940* (Warner Bros. W-1282), the comic "presents" musical highlights from that final pre-war year. They include *Imagination*, *Intermezzo*, *How High The Moon*, and *Takin' A Chance On Love*. It's all pretty svrupy and hardly worth the trouble, but if you've a mind for nostalgia a la '40 you may dig it.

Nothing succeeds like success? It depends on what you're talking about. In his first LP for Randy Wood's coast label, *Mr. Music Maker* (Dot DLP 3164) Lawrence Welk brooks no argument that the corn is green. While the green may be that of dough, the ol' champagne dispenser proves here that he can produce home mighty pretty dance music. Once the nausea of the *Champagne Medley* is over and done with, there follow some mellow waltzes—strings, horns, legato lines, the whole bit. Forgetting the polkas and the rest of the schlock, it's undeniable that the Welk organization pours out a generous melange of skillfully executed dance music. Why fight it, it's here to stay.

In more limited context is the music of the Russ Haddock trio, (piano-solovox, bass, and drums) which gives a cocktail workout to tunes like *Yesterdays*, *Lullaby Of The Leaves*, *My Funny Valentine*, and *September Song*. Innocuously pleasant stuff, *Appearing Nightly* (Coral CRL 57243) borrows more than it decently should from the jazz language. Only problem is that the dialect is irreparably corrupted by phony Erroll Garner imitations (as on *I'll Remember April*) and numberless other dilutions from the jazz. Some of the tunes are good non-listening fare (*Filet Of Haddock*, *It's A Sin To Tell A Lie*, *Mohican*), but the balance consists of acceptable standards.

In *Andre Previn Plays Songs By Vernon Duke* (Contemporary C3558) the 30-year-old (birthdate April 6) conductor-composer contributes a quietly evocative set of piano music based on themes and variations of Duke's best known songs. Wholly unaccompanied, Previn meanders through *Cabin In The Sky*, *Agas Ago*, *Taking A Chance On Love*, *I Can't Get Started*, and *April In Paris* with consummate pianistic skill that must be heard at length to be appreciated. A Must.

—John Tynan



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CLASSICS

The ubiquitous Peter Ustinov, whose talent runs to so many things, tries a task of narration that countless good men have seen fit to do in past: Prokofiev's *Peter and the Wolf* (Angel 35638.) He does it very well indeed, varying his voice occasionally to catch the flavor of the characters in the piece, which is meant as introduction to the symphony orchestra for children—and for those adults too shy to ask their knowing friends for an introduction. Herbert von Karajan and the Philharmonia Orchestra give a full excellent performance of the charming music. The coupling, by the way is that quaint composition attributed, more or less, to Haydn: *The Toy Symphony*. Featuring a one-note trumpet and other toy instruments, it's as delightful as a carved Swiss clock.

The Philharmonia—this time under the direction of Constantin Silvestri—turns up again on a recording of Hindemith's *Mathis de Mahler* and Bartok's *Divertimento for String Orchestra* (Angel 35643). The playing is first-rate in the Hindemith. There seems to be some unintended harshness in the strings in the Bartok, but it's in places only and does not disqualify the recording as one worth having.

Laurindo Almeida, whose attention has been turning more and more to concert guitar in recent years, plays *Danzas* on Capitol P 8467. Guitarist Almeida, who is evidently aiming for something different than the austere purity of Segovia, has great warmth and a rich variety of tonal colors to attract listeners. The works themselves are more or less routine, familiar Granados pieces and the like—all in the general category meant by people who say they'd like to have a recording of some "Spanish music." Interestingly, there's less of the sound of the mechanics of guitar—the squeaks and whistles of fingers moving fast over strings—than is usual with this kind of close-miked recording. Whether this is due to some subtlety of electronics or to Almeida's considerable technique is hard to say.

Harpsichordist Sylvia Marlowe, one of the best-known among younger practitioners of her instrument, plays with crisp clarity a broad spectrum of harpsichord music from Handel and Haydn to modern composers Haieff and Colin McPhee. McPhee's *Lagu Delem* (from the *Balinese Shadow Play*) is a remarkable use of harpsichord to invoke those Balinese effects that so fascinate this composer.

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jazz records

Records are reviewed by Dom Cerulli, Don Gold, Richard Hadlock, John A. Tynan, and Martin Williams and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Pair, ★ Poor. [M]=Monaural; [S]=Stereo.

Burt Bales

ON THE WATERFRONT—Cavalier CVLP 6010: *I've Got A Feeling I'm Falling; Sweetheart (I) Sigma Chi; Original Rags; Limousine Blues; Sweet Savannah Sue; Birmingham Blues; King Porter Stomp; Careless Love; Mr. Jelly Lord; I Cover The Waterfront; Darkness On The Delta; Frickles.*

Personnel: Bales, piano solos.

Rating: ★★★★★

Bales is perhaps the only San Francisco "traditional" musician to ride out the local storm of "revivalism" with his musical integrity and ability to swing unimpaired. Preferring to go it alone (except for infrequent concert appearances with a six-man crew), he has kept his ears open to songs and styles from which his former associates recoiled with murmurs of "modern"—their expression of condemnation.

This set does not reveal the tender side of the pianist, except as it is manifested in his treatments of Jelly Roll Morton tunes. Most of the music tends to be slightly heavy-handed, but there are a few examples of Bales' fondness for Waller's romping left hand and Earl Hines' powerful right.

As long as Cavalier was trying for the flavor of the waterfront joint where Bales works, they might have included a couple of his engaging vocals. As it is, the set doesn't quite catch Bales the swinger or Bales the entertainer.

This is no kid "mouldy fig"; it is a battle-scarred pro who has been "paving dues" since prohibition days, when working for gangsters was an honor. Bales plays with the authority of a man who knows what he's about, and is one of the last of a line of pianists who carry their rhythm section in their fingers. (R.H.)

Chris Barber

HERE IS CHRIS BARBER—Atlantic 1292: *Flash-A-Bye; Everybody Loves My Baby; Tishomingo Blues; You Don't Understand; Magnolia's Wedding Day; Doin' The Crazy Walk; Diga Diga Doo; Bill Bailey; Willie The Weeper; Trombone Cholly; Papa De-Da-Da; Tuxedo Rag.*

Personnel: Barber, trombone; Monty Sunshine, clarinet; Pat Halcox, (sax) Ben Cohen (track 12), trumpet; Lonnie Honagan (tracks 1, 2, 3, 4, 5, 6, 7, 11, 12), and Eddie Smith (tracks 8, 9, 10), banjos; Jim Bray (tracks 2, 3, 4, 7, 11, 12), Micky Ashman (tracks 1, 5, 6, 10), Dick Smith (tracks 8 and 9), basses; Ron Bowden (replaced by Graham Burbidge on track 8), drums; Otilie Patterson (track 10 only), vocal.

Rating: ★★½

Perhaps there is something admirable about a band of English youngsters who ignore their own musical inheritance to adopt one that they consider more vital. The results might be more stimulating, though, if something British were to get back into what they are doing, for otherwise they are musically stranded on the head of a pin, consigned to forever creating caricatures of a music that was once American. Like most "revivalists" they have aped the faulty intonation, harmonic naiveté and the flat-footed blare of old jazz without adding anything new. (The only British musician that I know of to deal with this problem constructively is clarinetist Sandy Brown.)

For some reason, almost all English and Australian clarinetists sound like George Lewis or Sidney Bechet. Sunshine is no exception, borrowing from both. Barber's use

of four-beat string bass, even in the hands of absurdly limited fellows like these, at least gets the group a little further off the ground than those "trad" bands that are infected by a tuba. The canorous banjo, however, continues to make its frightful bid for attention here.

Otilie Patterson, is a girl from Northern Ireland who would like to sing like Bessie Smith. She sounds enthusiastic and good-natured, as do the musicians barking her. In general, the British seem to be more skilled in musical archeology than are Americans. (R.H.)

Bob Florence

NAME BAND, 1959—Carlton LP 12/115: *I Remember April; Pastel Blue; Little Girl; Baby Come Here; I Wanna Hear Swing Songs; Easy Does It; Everything I've Got Belongs To You; Give A Listen; Under Paris Skies; Undecided; End Of A Love Affair; Southern Fried.*

Personnel: Bernie Fleischer and Herb Geller, altos; Bob Hardaway, tenor; Don Shelton, tenor and clarinet; Jules Chaikin, Johnny Audino, Irv Bush and Tony Terran, trumpets; Bob Edmundson,

Bobby Prind, Herbie Harper and Bob Enevoldsen, trombones; Bob Florence, piano arranger; Dennis Budimir, guitar; Mel Pollan, bass; Jack Davenport, drums

Rating: ★★★★★

In the past few years many so-called rehearsal bands have risen their hip heads in Los Angeles. Usually they blow off steam in the rehearsal halls of Local 47, heard by few, appreciated only by the aficionado who happens to know the day when the guys get together. The Bob Florence band is one of the best of the rehearsal bands and this album is a graphic example of what it is capable.

All the writing is by leader-pianist Florence. For the most part it is spare, economical arranging with the accent definitely placed on the hard, uncomplicated swing. Florence is no Art Tatum, but he fulfills his role as band pianist with neatness and dispatch.

The other soloists are uniformly impressive, notably trumpeter Terran and altoist Geller. But is it in the wild drive and uninhibited spirit of this band that the principal virtue lies. This is another of the distinguished big band albums to come out of the west. Don't miss it. (J.A.T.)

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a monthly listing of jazz LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

- Ray Charles, *Yes Indeed* (Atlantic 8025)
- Art Farmer, *Modern Art* (United Artists 4007)
- Coleman Hawkins, *The High and Mighty Hawk* (Felsted 7005)
- Johnny Hodges, *The Big Sound* (Verve 8271)
- Mahalia Jackson, *Newport 1958* (Columbia 1244)
- Shelly Manne, *Plays Peter Gunn* (Contemporary 3560)

★★★★½

- Edmond Hall, *Petite Fleur* (United Artists 4028)
- Lambert-Hendricks-Ross-Basie, *Sing Along With Basie* (Roulette 52018)
- Herb Pomeroy, *Band in Boston* (United Artists 5015)
- Johnny Richards, *Experiments in Sound* (Capitol 981)
- Sal Salvador, *Colors in Sound* (Decca 9210)

★★★★

- Manny Albam, *Jazz New York* (Dot 9004)
- Bob Brookmeyer, *Kansas City Revisited* (United Artists 5008)
- John Benson Brooks, *Alabama Concerto* (Riverside 12-276)
- Vic Feldman, *The Arrival of Vic Feldman* (Contemporary 3549)
- Bob Florence, *Name Band, 1959* (Carlton 12/115)
- Johnny Griffin, *JG* (Argo 624)
- Chubby Jackson, *Chubby Takes Over* (Everest 1009)
- Hal McKusick, *Cross Section—Saxes* (Decca 9209)
- Lee Morgan, *Candy* (Blue Note 1590)
- Gerry Mulligan, *Jazz Combo From "I Want To Live"* (United Artists 4006)
- Oscar Peterson Trio, *On the Town* (Verve)
- Prestige Blues Swingers, *Outskirts of Town* (Prestige 7145)
- Rex Stewart-Cootie Williams, *Porgy and Bess Revisited* (Warner 1260)
- Sonny Rollins, *And The Big Brass* (Metrojazz 1002)
- Pee Wee Russell, *Plays Pee Wee* (Stere-o-craft 105)
- Larry Sonn, *Jazz Band Having a Ball* (Dot 9005)

DIVINE SARAH



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Benny Golson

■ B B B BENNY GOLSON'S NEW YORK SCENE — Contemporary C3552: *Something in B Flat*; *Whisper Not*; *Step Lightly*; *Just By Myself*; *Blues In*; *You're Mine You*; *Capri*.

Personnel: Golson, tenor; Art Farmer, trumpet (except track 6); Wynton Kelly, piano; Paul Chambers, bass; Charlie Persip, drums. On tracks 2, 4, and 7 add: Gigi Gryce, alto; Sahib Shahab, baritone; Jimmy Cleveland, trombone; Julius Watkins, French horn.

Rating: ★★ ★

Now and again, a reviewer may feel that a rating says almost all there is to say. This is a "good" record; it has "good" pieces, "good" scoring, "good" (although sometimes a bit lifeless) playing, "good" solos. Sometimes it is "very good"; sometimes it is less than "good." See—the rating said all of that, didn't it?

Yes, I know there are more reasons in this world than good reasons, but maybe that isn't all there is to say at that. The scoring of *Whisper Not* for the larger group is very good; it makes one hear new things in that piece. *Step Lightly* has an unusual structure (38 bars in 2/4 and 4/4) but nobody made anything out of that fact in his solo, nor apparently was asked to. One test of a good melody is whether its whole is greater than the sum of its parts and Ray Bryant's rhythmic motif *Something in B Flat* certainly is that, in much the same way that his wonderful *Ray's Way* is.

Farmer and Kelly are the instrumentalists I expected most from, and I believe that is the way things went. On *Something*, Farmer, in an apparent response to the up tempo, misguidedly gets virtuosic in the way that he used to a few years ago instead of lyric in the way he has become so brilliant at since, and I was very surprised to hear Ray Bryant playing on that track with less swing than elsewhere, apparently also because of the tempo. The lyric Farmer is here too, and especially lovely on *Step Lightly*, a very good Golson piece and one that shows a side of his talent that his successions-of-chord lines like *Stablemates*, *Whisper Not*, etc., do not.

It is interesting to hear Golson abandoning his Lucky Thompson manner here by reaching for intervals now and then which were and are leading him into a Coltrane manner.

Somebody speeds up everybody's time on several tracks.

Good. But "experiments" like 36 and 38 bar structures, 2/4 and 4/4 time alternating in themes, stop-time, again come off as matters of using somewhat different devices in a style that is itself essentially conservative.

Let's go back ten years or so and hear *Things To Come*, *Emanuel*, *Chasin' The Bird*, *Criss Cross*, *Four In One*, *Boplicity*, *Moon Dreams*. Dig? (M.W.)

Edmond Hall

■ P P P PETITE FLEUR—United Artists UAL 4028: *Petite Fleur*; *Ellington Medley*; *Clarinet Marmalade*; *Edmond Hall Blues*; *Cook Good*; *Off The Road*; *Adam and Eve*; *Don't Give Me Sympathy*. Personnel: Hall, clarinet; Ellis Larkins, piano; Milt Hinton, bass; Jimmie Crawford, drums; Emmett Berry (tracks 2, 4, 6, 8), trumpet; Vic Dickenson (tracks 2, 4, 6, 8), trombone.

Rating: ★★★★★

Although the title song leads off on a weak note, this is one of the few really satisfying records to show up in the current LP quagmire—a morass that threatens to make every jazzman a has-been before he even discovers himself musically. The reason for the satisfaction is simply that Ed Hall can

draw upon forty years of dedication to music to make a record with substance. And because producer Nat Hentoff had the common sense to allow Hall freedom of choice, the result is a good sampling of what Ed and his chosen friends can do.

Hall, at 57, is in fine form, whether tipping through a delicate Giffre-like blues statement or slashing into his final incandescent chorus on *Clarinet Marmalade*. Ed is essentially a swing musician who is equally at home with "Dixieland" bands (he was born in Louisiana), but it is in the former role that he is presented here.

Dickenson and Berry, in particular, have a great deal to say in the sextet selections, which are models of creative individualism in balance with intelligent musicianship.

The set is not without faults: Hall frequently plays sharp; Larkins, a fine accompanist, is a rather bland soloist. But it is records like this one that will be fun to listen to many years from now. There are dozens of ripe performers like Hall ready to be picked by record companies with an eye for lasting catalog material. Let's hope they get the call before it's too late. (R.H.)

Coleman Hawkins

■ THE HIGH AND MIGHTY HAWK—Felsted FAJ7005: *Bird of Prey Blues*; *My One and Only Love*; *Vignette*; *Oh-wee*; *Miss G.P.*; *You've Changed*; *Get Set*.

Personnel: Hawkins, tenor; Buck Clayton, trumpet (except track 2); Hank Jones, piano; Ray Brown, bass; Mickey Sheen, drums.

Rating: ★★★★★

To be brief and maybe a little dogmatic about it, I think this is the Hawkins' record that some of us have been waiting for.

Hawkins is a phoenix; he seems to be re-born periodically as a major jazzman. (Of course, it's quite possible that it is only our ears that are re-born). The current Hawkins was announced, I think, at Newport in '56, and was recorded on Columbia (CL933). Since then no recording quite captured what he was doing at his best, although Riverside 12-233 came very close. This record does it; it preserves one of those rare occasions which most jazz performances necessarily only imply.

Everyone involved seems to have known it. Clayton's imagination is constant; he invents fine melodies throughout nearly every solo and executes them personally and with that taste and sense of relevance that never seems to leave him. Hank Jones, a nearly perfect complement here to the implicit lyricism and rhythmic strength of both Hawkins and Clayton, seems almost to use all the life and invention he has been holding back over at Capitol, and shows more originality in his ideas than he has on records in some time. Sheen plays with an understanding of Hawkins' rhythmic conception that a few drummers have and it seems a release for both of them.

Hawkins has a style based on his knowledge of what notes are in chords and what nearby notes can be added to them, of course. It is not at all strange that he is personally out of sympathy with the other major tenor school, founded by Lester Young, which approaches improvisation compositionally and, rather than opening chords, writes new melodies with a knowledge of intervals. Hawkins' way can lead to overly decorative playing and here on *One and Only Love* I think nearly does. On the other hand, it can lead to truly

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cohesive and functional improvisation-on-theme and I would be willing to use *You've Changed* as an excellent example of just how it can. His rhythms, almost always and still basically alternating heavy/weak heavy/weak, can lead to monotony but he knows how to break through the pattern and re-create it by contrast. *Bird of Prey* and *Miss G.P.* show how.

But these things, like Hemmingway's short sentences or Armstrong's four-bar units, are only Hawkins' means, and at the right moments are only, for him, necessary ways of creating that mysterious whole we call art.

When he is being an artist, he does not seem to be using them but re-creating them both as a means and a part of a new entity.

The Hawkins here of *Bird of Prey*, *Miss G.P.*, *You've Changed* does that and does it with ideas, a power, and sure sense of pace that could challenge anyone and enlighten us all.

(M. W.)

The Jones Brothers

KEEPIN' UP WITH THE JONESES—Metro-jazz E 1003: *Nice And Nasty; Keepin' Up With The Joneses; Three And One; Spaz 'N' Jeff; It Had To Be You; On The Alamo; There Is No Greater Love.*

Personnel: Thad Jones, trumpet and flugelhorn; Hank Jones, piano and organ; Elvin Jones, drums; Eddie Jones, bass.

Rating: ★★

The Jones boys are surely a gifted clan, but that fact does not mean they must record together, as recording supervisor Leonard Feather seems to believe. It happens, however, that this all-sibling jazz band plus one (bassist Eddie Jones is the ringer) produces some very pleasant and relaxed music. I would have enjoyed another horn. Jones or otherwise, to complement the tasteful contributions of Thad, although brother Hank does quite well as a second solo voice.

Hank Jones constructs curious mosaics, sometimes alternating Tristano-like long lines with a Garnerish bounce, sometimes combining Milt Jackson-tinged blues phrases with forceful Bud Powell-Horace Silver fragments. I dislike electric organs, but Hank seems to know his way around one, whatever that's worth.

Elvin is the weak brother of the three, often rushing and never quite establishing a one-groove relationship with bassist Jones. Eddie, in turn, while a good time-keeper, seems to lack the imagination one expects from a quartet bassist: his lines are too often monotonous undulations that go their way with small regard for the soloist's (especially Thad's) harmonic interests.

There are precious few trumpet players today with good tone, restraint, and imagination; one of them is featured on this record, with first-rate piano accompaniment. (R.H.)

Thelonious Monk

MISTERIOSO—Riverside 12-279: *Natty; Blues Five Spot; Let's Cool One; In Walked Bud; Just A Gigolo; Misterioso.*

Personnel: Thelonious Monk, piano; Johnny Griffin, tenor; Ahmed Abdul Melik, bass; Roy Haynes, drums.

Rating: ★★★

Taped on location at New York's Five Spot club, this quite un-misterioso set consists of five blowing tracks featuring tenor-preacher Griffin and one weird un-accompanied piano interlude (*Gigolo*) in which Monk amuses himself with brash experiments on the chords of the venerable ballad/large.

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Malik's bass is raw and spiny in his solo on *Bud*, after which Haynes authoritatively drums out his solo summary of the proceedings: otherwise the rhythm team restricts itself to the basic business of support, with laudable success.

With Monk mostly hovering in the harmonic background and emerging occasionally to solo intriguingly, it is Griffin who sounds off in impassioned peroration. After the piano climbs into the title tune and is joined by the tenor, *Misterioso* turns to be the good ol' blues during which Griffin takes time out from his hyper-emotional expressionism to blow a long compliment in the direction of Lester Young. What follows is a fine, adventurous tenor solo, ranging from the garrulous to the profound, that is as honest as Abe. (J.A.T.)

Herbie Nichols

LOVE, GLOOM, CASH, LOVE—Bethlehem BCP-81: *Too Close For Comfort; Every Cloud; Argumentative; Love, Gloom, Cash, Love; Portrait of UCHA; Beyond Recall; All the Way; 45 Angle; Infatuation Eyes; S' Crazy Pad.*
Personnel: Nichols, piano; George Duvivier, bass; Danny Richmond, drums.
Rating: ★★½

Since I find so very much to admire in Herbie Nichols, in his approach to style, in his approach to the jazz tradition, in his approach to the piano, I particularly regret not liking this record more. He has dealt so well with so many problems (many of them often neglected by many young jazzmen), but there is one crucial problem that I do not feel he has dealt with yet.

We could call that problem *communication*, but since that word now brings up absurd connotations about "watering-down" and dishonesty, about forcing one's self with "wailing" mannerisms, and more important ones about communication to whom, I'll try to put my feelings about this record differently.

Nichols is original. He may remind us of Powell and Monk, and of Fats Waller and Teddy Wilson, but it is also obvious that he plays with a jazz style that is thoroughly Nichols. The things he can do with time and the fact that his rhythms and harmonies are interrelated, indeed inseparable, are exceptional. He is not at all interested in currently "hip" tempos, mannerisms, or finger dexterities, and on *Pad* he shows that is not at all afraid of a steadily "four" rhythm, of a modernized version of a simple '30s "riff tune" conception, of swing bass—and that he can bring such things off.

As a composer, he may work (as Monk often does) with basically simple and brief ideas. He has the capacity to turn and phrase them uniquely and to set them off with originality. And he can develop them compositionally.

He can do the same in improvising. It is possible that performances like the waltz *Love*, or *All The Way*, and the out of tempo *Eyes*, will be called "decorative" by some, but *Recall* and *Argumentative* are very well explored by any standards. And *UCHA* manages the feat of seeming to be fully developed in rhythm, harmony, line, and at the same time, brief, complete, but quite uncluttered.

The problem of communication is one of feeling and emotion.

There is emotion in Nichols' playing, but it does not flow outwardly. These introspections (for several reasons, of a quality

usually called "haunting"), remain essentially introverted. For some players, such a problem does not exist: automatically his emotions go outwardly to others. I would imagine Nichols' problem is rather like one John Lewis had to deal with (or perhaps Teddy Wilson, or Johnny Hodges, or Lester Young), for Lewis does communicate emotionally, but it is as if he had to learn to project the results of his introspection to his listeners.

It is a special problem that only some of us are faced with, but I think Herbie Nichols may be one who is. (M.W.)

Red Norvo

RED NORVO IN HI-FI—RCA Victor LPM-1711: *I Hadn't Anyone Till You; Says My Heart; You Leave Me Breathless; My Last Affair; Garden Of The Moon; They Can't Take That Away From Me; Why Do I Love You; It's Wonderful; I Was Doing All Right; I've Been Saving Myself For You; I See Your Face Before Me; Some Like It Hot.*

Personnel: Norvo, vibes; Helen Humes, vocals; unidentified orchestra.

Rating: ★★

If you were an A&R man, with an opportunity to record Red Norvo in any way you wished, what would you do? Well Shorty Rogers and Fred Reynolds of RCA dug out Red's old Eddie Sauter scores changed them around a little and—*voilà!*—out came a high fidelity LP that captures all the lacklustre plodding so characteristic of run-of-the-mill bands of yesteryear.

Helen Humes was hired to sing, presumably because she sounds slightly like Mildred Bailey. Her vocals are about right for the soggy band, but there is none of Bailey's guileless integrity to save the record from ephemerality.

If Messers. Rogers and Reynolds had to turn to the past (which is absurd when the artist is Red Norvo) they might have revived more interesting songs (say *Monn Ray* or *There's A Lull In My Life* or *I'll Be Around*), and asked Red to bring his xylophone instead of the vibraharp. As it is, Red plays with customary taste but seems to care little about the date.

This is not to malign Sauter's superlative and advanced (for the '30s) writing; these performances neither compliment nor reveal his creative contribution. The most satisfactory track, for this reviewer, is *Garden Of The Moon*. It alone retains some of the substance of Sauter's unusual concepts, and there is no vocal.

The members of the orchestra are not identified, but one of the tenors sounds like Eddie Miller. (R.H.)

Oscar Peterson Trio

ON THE TOWN—Sweet Georgia Brown; Should I? When Lights Are Low; Easy Listenin' Blues; Pennies From Heaven; The Champ; Moonlight In Vermont.

Personnel: Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass.

Rating: ★★★★★

As the liner notes state the O.P. trio is most effectively recorded on location. Here the group was taped at Toronto's Town Tavern and, if the level of performance excitement fails to rise to the almost phenomenal standard set at the Stratford Shakespearean Festival, there is evident a spontaneity and immediacy that is rarely captured in the studio.

It is not until the B side is reached that Oscar and companions appear to reach the region of wailing. The Blues is sheer, uncomplicated funk played as only Peterson can, with Ellis and Brown as dirty as he is.

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The Champ, however, reaches a peak of whirling drive that becomes sheer joy to hear.

It is sad that Ellis decided to leave this enormously stimulating combination and it is easy to understand Peterson's refusal to replace him with another guitarist. But, as with all unified group effort, it is not the individuals who achieve the ultimate musical result. Each plays a role, fulfills a function, but the end product, born of close knit co-operation, is what counts here.

Excellent Peterson, Ellis and Brown. Mark this one down. (J.A.T.)

Herb Pomeroy

THE BAND IN BOSTON—United Artists UAS 5015: *A Down Home Outing*; *The Friar And Dr. Goulding*; *On The Other World*; *The Blue Charles*; *Where's Charlie?*; *Where's Paul?*; *Woody'n' You*; *Lush Life*; *The Green Horn*; *Gypsy In My Soul*.

Personnel: Pomeroy, trumpet and leader; Lenny Johnson, Augie Ferretti, Nick Capezuto, Bill Berry, trumpets; Gene DiStasio, Joe Ciavardone, Bill Legan, trombones; Dave Chapman, Charlie Mariano, Varty Haroutunian, Joe Caruso, Charlie Mosher, reeds; Ray Santisi, piano; John Neves, bass; Jimmy Zitano, drums.

Rating: ★★★★★

In many ways, this is a far superior record to the ★★★★★ Roulette LP which was the band's first; but in many ways, too, much has come to be expected of this band.

In general, the band delivers well. There are some spectacular tracks here, and I would include *Other World*, *Where's Paul*, and *Woody'n' You* in that category. There are tracks with some excellent sections on them, and I'd include *Down Home*, *Lush Life*, *Friar*, and *Gypsy* among those.

I found the sax section blend most excellent on the opening track, *Outing*, which is voiced so the reeds have a rich, resonant spread. *Where's Paul*, an out-of-the-ordinary original, has Lenny Johnson's best solo, an understated, unified whole. *Woody'n' You* is Arif Mardin's chart brought to life by some crackling section work and a very original trumpet solo by Berry. But I felt that Berry could have done more with *Lush Life*, his showcase.

Mariano's soulful, hard-toned alto is showcased on Bob Freedman's *On The Other World*; a haunting composition which was played by Freedman when the band played Newport. He is a writer of perception and freshness, and a creator of melodies. Too many writers are manipulators of phrases (as Marshall Brown noted in his *Music '59* piece), but they make a Freedman stand out more strongly.

Overall, the set is good. Certainly much, much better than a set of comparable originals cut by a bland studio band. The weaknesses are those which the band has had all along: lack of solo strength in the trombones and reeds, and an overly-tight rhythm section. Dynamics are there, but the band tends to stay on the high and tense side.

I would stack this band, when it is hitting as I know it has hit in the past (and in many tracks on this set), up against virtually any band in the country. It has earned its place up there, and it produces more genuinely fresh ensemble jazz than many so-called jazz bands around today.

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A new collection of Jazz Originals playable by any instrument or combo is now available through the newly founded Berklee Press Publications. Organized to fill the great need for educational published material in jazz, Berklee Press has released "Jazz Originals" by Arif Mardin, and "A Modern Method for String Bass" by William Curtis of the Berklee Faculty. Both may be ordered by mail.

Future publications will include scores, arrangements, method books on other instruments and a folio of Jazz Originals by Charlie Mariano. Watch for release announcements.

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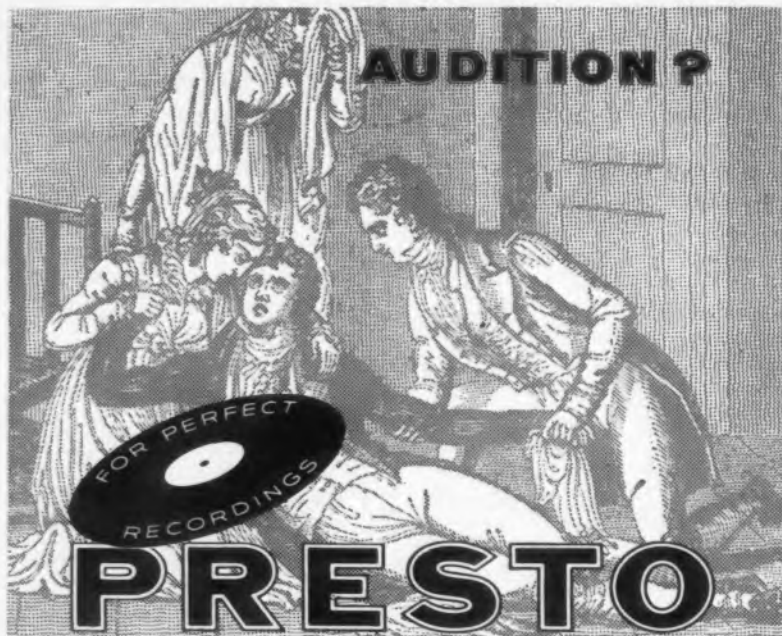
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And it serves a deeper function, too, by just being there to play the scores of such developing writers as Freedman, Mardin, and the young players who itch to write for a big band. Highly recommended. (D.C.)

Della Reese

■ **THE STORY OF THE BLUES**—Jubilee JLP. 1095: *The Story of the Blues; Good Morning Blues; Empty Bed Blues; Squeeze Me; You've Been a Good Old Wagon; Sent For You Yesterday; St. James Infirmary; Lover Man; Things Ain't What They Used To Be; Stormy Weather; There's Always the Blues.*
Personnel: Miss Reese, vocal and spoken narrative with unidentified groups (including male vocal group on some tracks) led by Sy Oliver.

Rating: ★★

Inevitably in this superficial and occasionally either mawkish or phoney account of the blues, we go to New Orleans (using Fats Waller's Harlem love song *Squeeze Me* as an example of funeral music!) and up the river to Chicago (using Georgian Bessie Smith's *Good Old Wagon* when we have got there). Also inevitably, we are told in the narrative that the blues have to do with misery and oppression and in the verses that they are about sex and, before too many tracks have passed, are really "popular songs" (*Lover Man, Stormy Weather*).

When she isn't affecting mannerisms that invariably give one the image of amber spotlight on sequin dress, Miss Reese has fleeting moments of honest emotion that hint at her gospel background, and a performance like this *Stormy Weather* is certainly good vaudeville bravura. When Sy Oliver's scores seem a bit out of context, they are seldom dull—and in his milieu, that means he has done his job well.

(M. W.)

Stan Rubin

■ **OPEN HOUSE**—Coral 57238: *Got A Date With An Angel; There's A Small Hotel (and) How High The Moon (medley); That's A Plenty; On The Street Where You Live (and) Wouldn't It Be Lovely (and) I Could Have Danced All Night (medley); My Fussy Valentine; I Won't Dance (and) Pick Yourself Up (and) The Song Is You (medley); Dixie; Let's Face The Music And Dance (and) Top Hat, White Tie and Tails (and) It's A Lovely Day Today (medley); Muskrat Ramble; Yesterdays; On The Sunny Side Of The Street (and) Bewitched (and) Way Down Yonder In New Orleans (medley); Easy To Love (and) At Long Last Love (and) Exactly Like You (medley); When The Saints Go Marching In.*
Personnel: Stan Rubin, clarinet; Mel Davis and Jack Honeywell, trumpets; Benny Lond, trombone; Bud Freeman and Bob Wilber, tenors; Marty Napoleon, piano; Milt Hinton, bass; Gary Chester, drums. (Rest of lineup unlisted).

Rating: ★★

A dance record that just barely scrapes into the jazz record review section by virtue of the solos, *Open House* presents the kind of big band Dixie with which Rubin has been having much success at eastern society functions.

Bob Friedlander's arrangements are full and uncomplicated, with convenient holes for the blowing of husky Bud Freeman and the rest of the soloists listed above.

Dixie boasts good Freeman and an unidentified trumpeter as well as Rubin's slightly fumbling clarinet. Except for the ballads, there is little variation in tempo throughout so that the dance feeling is successfully maintained. Hardly for Dixie fans; certainly not for jazz fans. (J.A.T.)

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TONY AND THE COUNT



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Rex Stewart-Cootie Williams

■ PORGY AND BESS REVISITED—Warner Brothers W 1260: *It Ain't Necessarily So; Bess, You Is My Woman; I Got Plenty O' Nuttin'; My Man's Gone Now; There's A Boat Dat's Leavin' Soon For New York; Summertime; A Red-Headed Woman; Oh Bess, Oh Where's My Bess; A Woman Is A Sometime Thing; Oh Lawd, I'm On My Way.* Personnel: Stewart, Williams, Bernie Glow, Ernie Royal, Joe Wilder, Al Derisi, trumpets; Lawrence Brown, Urbie Green, Eddie Bert, Sonny Russo, trombones; Hilton Jefferson, Sid Cooper, Walt Lubinsky, Boomie Richman, Al Klink, Pinky Williams, saxes; Buddy Weed, piano; Barry Galbraith, guitar; Milt Hinton, bass; Don Lamond, drums; Joe Venuto, percussion; fourteen strings, two French horns, three woodwinds unidentified. Rating: ★★★★★

The enduring Gershwin opera, having survived countless disfigurations through the years, is blessed this time with intelligent planning and the warm wit of several highly eloquent jazzmen to play its parts. The selection of performers (Cootie Williams as Porgy, Hilton Jefferson as Bess, Rex Stewart as Sportin' Life, Lawrence Brown as Serena and Clara, and Pinky Williams as Jake), together with the idea of presenting instrumentalists in arias rather than "choruses," was carried out with rare understanding by A & R man George Avakian and producer George T. Simon. It is a pity that more albums do not reflect the forethought and good taste that went into this one.

Unfortunately, Jim Timmens' scores are not enough above the routine to be in keeping with the intent of the music or the expressive scope of the soloists. One misses the sympathetic hand of the old heat-master, Duke Ellington, to set off the individual voices of his former students. The limp strings, especially, fail to give proper support to the soloists. But these are seasoned jazzmen, who know how to develop and express musical ideas, even if they are occasionally surrounded by the flabby folds of mediocrity.

The flaws are outweighed, happily, by the artistic merit of the album idea and the individual soloists who carry it off. (R.H.)

The Three Sounds

■ BLUE NOTE 1600 PRESENTS THE THREE SOUNDS—Blue Note 1600: *Tenderly; Willow Weep For Me; Bath Waters; Blue Belles; It's Nice; Goin' Home; Woody's You; O Solo Mio.* Personnel: Gene Harris, piano and celeste; Andrew Simpkins, bass; Bill Dowdy, drums. Rating: No stars

"THE CASE OF THE THREE SOUNDS"—A drama in one quick act. Cast: Prosecutor, Judge and absentee jury.

PROSECUTOR: "Let's examine the evidence, your honor. Here we have, beyond doubt, one of the worst jazz albums in years. The performances speak for themselves—horrible taste, trite arrangements, out-of-tune bass, an unbelievable cymbal, ideas so banal as to be almost funny."

JUDGE: "Why was it ever released, then? Am I not correct in assuming that Blue Note has a reputation for making good jazz LP's as a general rule? Obviously, the a&R men know good jazz—and bad jazz, too. Who would buy such a record as this?"

PROSECUTOR: "Precisely the point, your honor. I submit that many a young jazz fan will fail to understand the sly put-on in Leonard Feather's very clever liner notes and actually take the whole thing seriously. In answer to your question, beginners in jazz may buy the record on the strength of the reputable label and the equally reputable liner writer."



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JUDGE: "Two details strike me as pertinent to the case—the very name of the group and the manner in which the album is titled: 'Blue Note 1600 Presents . . . ' etc. The Three **SOUNDS**, indeed! I'm not overly familiar with the recording industry; is 'Blue Note 1600' a subsidiary company?"

PROSECUTOR: "Not to my knowledge, your honor. The implication, however, appears clear. You will note, moreover, that the number 1600 does not jibe with the other current release numbers. Perhaps it stands for something else."

JUDGE: "My mind is made up. I hereby grant the prosecution authority to enforce an esthetic injunction against such practices in the future. Next case." (J.A.T.)

Jimmy and Mama Yancey

PURE BLUES—Atlantic 1283: *Mournful Blues; Yancey Special; How Long Blues; Yancey's Bugle Call; 35th & Dearborn; Shave 'Em Dry; Salute To Pate; Make Me A Pallet On The Floor; Four O'Clock Blues; Monkey Woman Blues; Santa Fe Blues; How Long Blues.*

Personnel: Jimmy Yancey, piano; Mama Yancey (tracks 8, 9, 10, 11, 12), vocals; Israel Crosby (all tracks except 1, 3, 7), bass.

Rating: ★★

It is a difficult task to assign a rating to Jimmy and Mama Yancey. Their music has never held any fascination for me, but I find this unpretentious collection of blues (previously issued on two 10-inch Atlantic LP's) strangely seductive. Jimmy Yancey and Crosby are particularly effective together, creating mesmerizing blues reveries that seem to have no beginning or end. In any case, it cuts Mantovani for "mood" music. And there are those startling moments that you think you're listening to Horace Silver, reminding you where some of the contemporary "funky" phrases come from.

I still have trouble responding to the pedestrian blues singing of Mama Yancey, but I'm working on it. (R.H.)

REISSUES

Monk-Dorham-Byrd-Terry-Rollins

RIVERSIDE DRIVE—Riverside 12-267: *Lina* (Thelonious Monk); *La Villa* (Kenny Dorham); *The Man I Love* (Randy Weston); *It's You or No One* (Kenny Drew); *Mamma-Daddy* (Wilbur Ware); *Wake Up!* (Gigi Gryce, Don Byrd); *My Shining Hour* (Don Elliot, Bob Corwin); *Trigger Happy* (Trigger Alpert); *Donna Lee* (Clark Terry).

A sort of sampler of the Riverside stable whipping through some up-tempo tracks. Griffin and Rollins shine among the reed men, Monk and Hank Jones (*La Villa*) among the pianists, and Ware among the bass men. The varying groups from track to track help carry a full LP of rocketing tempos. Good modern jazz sampler. (D.C.)

Marty Paich

JAZZ FOR RELAXATION—Tampa TP-23: *Dool's Blues; Jump For Me; There'll Never Be Another You; The Lamp Is Low; What's New; Theme From Lighthouse; Lullaby (I) The Leaves; I'll Remember April.*

Paich's piano style is economical, essentially swinging, and modern in conception. These tracks were cut some years ago with Joe Mondragon on bass and Frank Capp on drums, consequently there's a considerable amount of cooking in the background. Not

a world-beater, this nevertheless is a pleasantly swinging session with some fine vibes solos by Larry Bunker. The pensive naked lady reclining on the cover, moreover, shouldn't hurt impulse buying one bit. (J.A.T.)

Sister Rosetta Tharpe

GOSPEL TRAIN—Decca DL 8782: *Don't Take Everybody To Be Your Friend; Jonah; Jesus Is Here Today; My Journey To The Sky; Down By The Riverside; Up Above My Head I Hear Music In The Air; Strange Things Happen Every Day; How Far From God; This Train; Were You There When They Crucified My Lord?; When I Move To The Sky; Didn't It Rain.*

The Sam Price trio, Marie Knight, and the Dependable Boys accompany Sister Rosetta in some gospel songs stemming from the singles she made for Decca starting back in the mid-'40s. A fairly representative sample of a good singer who works both the gospel and the blues fields.

Gerald Wiggins

THE GERALD WIGGINS TRIO—Tampa TP-33: *Lover Man; I Don't Know What Kind Of Blues I Got; DeSilva Wig; Laura; Surrey With The Fringe On Top; Dinah; All That's Good; The Man That Got Away; Three Little Words.*

An excellent sampling of the formidable piano style of one of the most underappreciated pianists in jazz, this set further is enhanced by the rhythm support of bassist Joe Comfort and drummer Bill Douglas. There's a tumultuous *Love For Sale*, a tender *Laura* and a treatment of *Dinah* that is as unusual as it is imaginative. A fine piano album, this should be in every jazz fan's collection. (J.A.T.)

STEREO SAMPLERS

Samplers of any sort usually serve the function implied in their title. But *Bob and Ray Throw a Stereo Spectacular* (RCA Victor LSP-1773) stands very well on its own. Before, after, and in among tracks by Julie Andrews, the Belafonte Singers, Skitch Henderson, Lena Horne, the Guck-enheimer Band, Abbe Lane, the Melachrino Strings, and Radio City Music Hall organ, and Sauter-Finegan, the two comedians prowl through a castle with Dr. Akkhar, and eventually are shrunk to the dimensions of a fly. It's pretty funny stuff, and the music tracks are interesting. . . .

Decca's *Adventures in Stereo* (DL 738046) has the usual array of samples tracks, varying from the Tommy Dorsey-Warren Covington hand's *Boogie Woogie* to soundtrack music from *The Young Lions* to Felicia Sanders wailing on *Music, Maestro, Please*. As a starter, an announcer explains stereo, and plays with your speakers. . . .

Bel Canto (SR1000) presents a novel box package and a multicolored record with a stereo tour of Los Angeles on one side and sample tracks of music on the other. The tour is a little silly, but the sound is wild. . . .

Everest takes a more straightforward approach in *Musical Variations in Stereo* (Everest SDBR-2001). All the tracks are from its line of LPs, and the two by Woody Herman should whet any jazz fan's palate for a listen to his LPs. The sound is very crisp and ungingimicked. (D.C.)



the blindfold test

Hank Mancini

By Leonard Feather



The power of television as a propaganda agent for jazz has never been more dramatically demonstrated than by the astonishing success, in the past couple of months, of the *Peter Gunn* background score (Mondays, NBC, 9 p.m.)

In addition to providing a superbly appropriate setting for one of the better dramatic shows on the air, this phenomenon has resulted in unprecedented record sales. On the heels of the top-selling RCA Victor single and album by the original orchestra, there have been at this writing seven "cover" versions of the main theme on other labels, and four other albums of *Peter Gunn* music.

The man behind all this excitement is Henry Mancini, a quiet-mannered and modest arranger best known for his movie score credits (among them *The Benny Goodman Story*, *The Glenn Miller Story*). During Hank's recent trip to New York to promote his album I played him a selection of records, mostly either movie-type music or items with some other special interest for him. His tape-recorded reactions appear below.

The Records

1. Johnny Mandel. *I Want to Live—Main Title* (United Artists). Gerry Mulligan, baritone sax; Mandel comp.-cond.

I don't know exactly what it is . . . Sounds like something that might have been from a picture. Atmospheric as all hell! I'll take a wild guess—Mandel? Is that from *I Want to Live*? Very good piece of mood writing. It has qualities that the old Ellington things used to have.

I recognized Gerry's baritone in there. I saw the movie and thought Johnny did a series of sounds rather than a series of themes. It was a score of effect, rather than trying to bring a theme back again and again for story-telling purposes. The one theme he had for Hayward was used a couple of times, but outside of that, for me it was a series of very striking effects and it did its job for the picture. For atmospheric conditions, I'll give it four stars.

2. Maynard Ferguson. *It's a Pity to Say Good-night* (Roulette). Ferguson, baritone horn; Willie Maiden, arr.

This has to be a reissue—probably taken off a band remote somewhere. If it was done in the studio, I don't think it's a very good recording job. It has the sound of having an echo dubbed in later with the brass up so close to the front of the band that you're startled. If you put this on with a batch of records, you'd have to go over and adjust the set. Good trombone, good band playing and arrangement—nothing spectacular though. I don't know what it was but the tune is vaguely familiar. It had the sound somewhat of the old Kenton band—not quite, but somewhat—the way they played many years ago. The thing that bugged me

on the record was the sound. Maybe that's the sound of the new records. I'd give the recording engineer half a star and the band three.

3. Elmer Bernstein. *Tryst* (from sound-track of *Some Came Running*).

Elmer Bernstein . . . *Some Came Running* . . . The only reason I recognize that is the use of the song—Sinatra has a single on it. I'm not a judge of motion picture music outside of motion pictures. I feel that the guy has enough to do to make it fit the picture and do his job there, and the critics that come along and say it doesn't stand on its own may be right or may not be right, but that's not the fault or the concern of the composer.

It's an excellent recording. Harmonically and melodically in Elmer's development of the theme I hear a little of the string sections of *Man with the Golden Arm*—little things he does. There may have been some more exciting tracks from this album, but this was pleasant. Probably in the picture I might give it five, but here I'll give it three-and-a-half.

4. Glen Gray. *A String of Pearls* (from *Sounds of the Great Bands*) (Capitol).

It's from the sound-track, isn't it? . . . No, it's not the sound-track. It's obviously not the original. I don't have an idea who this could be, although they went to all the trouble to copy all the solos. It seemed like a cover; something someone had to get out so they wouldn't lose out on the Miller gravy train. I may be wrong, but I don't think it's our sound-track. In the first place the solos aren't the same. I have two sets of values for this—the Miller recording and then the one I was so close to with the picture.

The original on this was to me a classic. It had a certain drive to it that is lost now in the shuffle. Everybody now takes it too fast. How can you rate a copy of a copy of a copy? No stars.

5. Benny Goodman. *Obsession* (from *Benny in Brussels*) (Columbia). David Bee, arr.-comp. Rec. 1958.

This must have been popular when I was overseas in the Army. I don't recognize it at all . . . I'll just have to go on guts with this one. It's of the big band era for one thing. Somehow I hear a trace of Eddie Sauter in there . . . I was waiting for an identifiable trait, because I recognize most of the bands. The clarinet player stumped me a bit. I thought it might be Benny after Reginald Kell—it wasn't Benny before Reginald Kell.

It's a real stumper. The arrangement left very little blowing room, for one thing, and this is what Eddie used to do with Benny. It seemed like arranged jazz. The two-beat bass threw me, because Benny was a four-beat man all the way.

Again, it's pleasant, but not a world beater. In the old days it probably would have been the second or third number in the set; after you knock 'em out and then come back with a slow one, this would be a little pick-up from the second number. At the time, if this is in the period I think it is, there are things on the record that would have been considered a little off the beaten path. At the time it came out I would have rated it probably four, but it's dropped a point or two. If it had been recorded very recently, it would have been rated lower.

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By John Tynan

■ On the blasé Hollywood music scene rarely does a development stir excitement. "All-star" small groups come and go; rehearsal bands, for all the blood, sweat and tears poured into their "kicks" sessions, seem destined never to set foot outside the premises of Local 47.

When Terry Gibbs announced his intention of organizing a big band, therefore, his infectious enthusiasm was greeted with surface encouragement underlaid with a generous coating of resigned skepticism. Nobody doubted the band would be a good one. But, shrugged the oldtimers, where would it play, the union hall? They readily cited examples of previous good rehearsal bands—Joe Dolney's, Mel Flory's Bill Holman's, Bob Florence's.

Granted, admitted the skeptics, the enthusiasm and good intention were there, but where would the band get an airing?

With Gibbs, though, the situation somehow was qualitatively different. Fortified by that irresistible Gubenko drive, Terry arranged for the big band to play a Tuesday night in a sagging Hollywood night spot called the Seville. Furthermore, the practical reason for his new band's existence was founded on a committed record date for the Mercury label. The charts were written by men like Al Cohn, Bob Brookmeyer, Bill Holman and Marty Paich. The date was one of those "tribute-to-the-great-bandleaders" things, an essentially commercial idea which, well executed, looked like a good album bet to cash in a) on the Gibbs name and b) score with tunes like Opus One and Stardust.

How this album fares in the marketplace is of secondary concern to this writer. What does matter, however, is the delightful fact that the Gibbs big band is proving (at this writing) to be the most musically exciting thing on the west coast.

So far as Hollywood night life is concerned, Tuesday is one of the deadest evenings. Understandably, it took a lot of guts to bring a big band—with a correspondingly big nut—into a night club on a Tuesday. But Gibbs went to work promoting the event in a Very Big Way. Not only did he personally noise it around by word of mouth, plug it on a local television show and even manage to get a TV network plug

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John Tynan

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9536 S. Tulley, Oak Lawn, Ill.

from Steve Allen—he even got the green clubowner to buy time on local jazz radio shows.

Opening night was a gas! Practically every musician (and his wife) in town attended. It was like old home week—in a nitery location as far removed from the comforts of home as can possibly be imagined. Even with a minimal turnover during the evening, the joint was crowded 'till closing.

The second Tuesday evening (after which this is being written) was no less successful. Seven days after the opening, though, the band had put a couple more rehearsals under its belt and completed the album. The difference in performance-quality was breathtaking. Not only was the enthusiasm of the sidemen more applied than a week earlier, but technically the 16-piece crew exuded growing confidence in the joys of blowing.

A detailed review of the band's performance is not this writer's concern here. Suffice to say that, on the basis of a second hearing, the band's performance was distinguished by these characteristics:

Roaring spirit, in ensemble and in the soloists. A brass section of such crashing brilliance that the listener constantly was compelled to shout with it. The driving Gibbs vibraharp slipping and dodging through the section passages. The skill of the arrangers — Holman's Stardust, Evil Eye and Begin The Beguine; Paich's Opus One; Brookmeyer's Don't Be That Way and Med Flory's Flyin' Home. And Al Cohn's adaptation of Cottontail, from its impressionistic opening to the whirling sax section workout, must surely rank as *the* tour de force.

Naturally, the personnel is all-star: Joe Maini, lead alto, Charlie Kennedy, second alto, Bill Holman and Med Flory, tenors, Jack Schwartz, baritone; Conte Candoli, Al Porcino, Ray Triscari and Stu Williamson, trumpets; Frank Rosolino, Vern Friley and Bob Enevoldsen, trombones; Russ Freeman, piano; Max Bennett, bass, and Mel (The Tailor) Lewis, drums.

From the standpoint of practical consideration, it may be reasonably hazardous that this band per se might never go on the road. Gibbs, however, is so fired by the audacity of the undertaking that anything is possible. If the exigencies of the music business dictate that the Terry Gibbs big band be restricted to Los Angeles, then one can only blissfully mutter, "America, what you're missing!"

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Basin Street 6
Pia Beck
Freddie Bell
Jimmy Bowen
Al Belletto
Erans Bradshaw
Boyd Bennett
Jimmy Beasley
Bob Brookmeyer
The Block Busters
Romaine Brown
Blue Stars
Benny Carter
Ike Cole
Cozy Cole
Betty Carter
Buddy Charles
Barbara Carroll
Jackie Cain
Page Cavanaugh Trio
Conti Candoli
Valerie Carr
Betty Carter
Eddie Condon
Cy Coleman
Paul Desmond
Jackie Davis
Dixieland Rhythm Kings
Dorothy Donegan
The Drifters
Johnny "Scat" Davis
Billy Daniels
The Dells
Dukes of Dixieland
Duke Ellington
Johnny Eaton
Don Elliott
Jerry Fielding
Hollywood Flames
Maynard Ferguson
The Flamingos
The Flairs
Slim Gaillard
Terry Gibbs
Dizzy Gillespie
Adele Girard

Conley Graves
Jan Garber
Jerry Gray
Buddy Greco
Lionel Hampton
Bobby Hackett
Billie Holiday
Earl Hines
Art Hodes
Al Hibbler
Neal Hefti
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Eddie Heywood
Ivory Joe Hunter
Joe Huston
Jutta Hipp
Russ Haddock
Pee Wee Irwin
Chubby Jackson
Mabalia Jackson
J. J. Johnson
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Calvin Jackson
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Kingston Trio
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Roy Kral
Morgana King
Gene Krupa
Alex Kallao
Buddy Knox
Max Kaminsky
Marie Knight
Nappy Lamare
Elliot Lawrence
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Big Maybelle
Joe Loco
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Jimmy McCracklin
Marian McPartland
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Mastersounds
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Joe Marasla

Helen Merrill
Mil-Con-Bo
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Charlie Mingus
Pat Moran Trio
Vido Musso
Rose Murphy
Jo Ann Miller
Rafael Mendez
Audrey Morris
Rita Moss
Red Nichols & 5
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Anita O'Day
Kid Ory
Dave Pell
Ruth Price
The Platters
Fats Picbon
The Playmates
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The Rays
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Max Roach
Sonny Rollins
Frank Rosolino
Riverboat 5 plus 2
Salt City Five
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George Shearing
Muggsy Spanier
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Hazel Scott
Lou Stein
Stuff Smith
Eddie South
Ralph Sutton
Bobby Stevenson
Tony Scott
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Carole Simpson
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Dance Band Directory



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

RAY ANTHONY
 Record Company: Capitol
 Booking Office: MCA
 Paced by the trumpet of the leader, this current band is aimed at bringing the rock and roll beat to the teen age set. The Anthony book is still heavily pitched at the Miller-voiced type of ballads. Vocals are handled by a girl and boy vocalist, as well as the Anthony choir. Many available Capitol LPs will help sell this band in any location.
 Paced by the trumpet of leader Anthony.
 LPs: The Anthony Choir...Capitol T-442
 Arthur Murray Favorite
 Fox Trots...Capitol T-258
 Arthur Murray Swing
 Fox Trots...Capitol T-546
 Big Band Dixieland...Capitol T-678
 Campus Rumpus!...Capitol T-302
 Concert!...Capitol T-400
 Young Man With A Horn...Capitol T-373
 Dream Dancing...Capitol T-723
 Golden Horn...Capitol T-563
 Houseparty Hop...Capitol T-292
 I Remember Glenn Miller...Capitol T-476
 Jam Session At The
 Tower...Capitol T-749
 Moments Together...Capitol T-017
 For Dancers In Love...Capitol T-786
 Standards...Capitol T-603
 Star Dancing...Capitol T-831
 Swingin' On Campus...Capitol T-645
 This Could Be The
 Night...MGM RT-8530
 The Dream Girl...Capitol T-049
 Blue Champagne...Capitol T1000
 Dancing Over The Waves...Capitol T1028
 Anthony Plays Allen...Capitol T1088
 Anthony Italiano...Capitol T1149

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

COUNT BASIE
 Record Company: Roulette
 Booking Office: Willard Alexander
 Basie has grown into one of the hottest attractions in the country on strength of recent record surge and the dynamic vocals of Joe Williams. Always noted for its singability, there is the added assurance and confidence in the group that success always brings about, and it is one of the most desired bands around for proms and college dates, also does remarkably on locations. Discs have made his version of "April in Paris," "Every Day," etc., much-requested fare, and standout soloists will please that portion of audience that hangs near the bandstand.
 LPs: Basie...Roulette 52003
 April in Paris...Verve 8012
 At Newport...Verve 8243
 Basie's Back in Town...Epic LN-3169
 Basie in London...Verve 8199
 Basie Rides Again...Verve 8108
 Basie Roars Again...Verve 8018
 Blues by Basie...Columbia CL-801
 The Count...Camden 395

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

TEX BENEKE
 Record Company: Camden
 Booking Office: MCA
 One of several bands suggestive of Glenn Miller, this aggregation successfully courts the cocked ear, the couple on the floor and the cash register, alike. Musicianship is high, pop figures are used sparingly to give a modern touch, but the band never evades the dance beat or offends the sensitive ear. Fronted by tenor man-vocalist alumnus of the Miller men, outfit is a favorite with the prom crowd, specializes in instrumental numbers, has enjoyed big disc sales.
 LPs: Star Dust...Camden 316
 Biggest Hits Of '57,
 Vol. 1...Camden CAL-362
 Biggest Hits Of '57,
 Vol. 2...Camden CAL-400

EDDIE BERGMAN
 Record Company: Coral
 Booking Office: MCA
 Bergman has been heading the excellent society band at the Statler hotel in Los Angeles for two years. Prior to this, he was music director at the Coconut Grove in that city. His orchestra has a varied book and top rate musicians, the basis for a widespread appeal. See the feature story on him in this issue.
 LPs: "Let's Face The Music And Dance"
 ...Coral

GUS BIVONA
 Record Company: Warner Bros.
 Booking Office: GAC & Concerts, Inc.
 Clarinetist Bivona, former sideman and featured soloist with Tommy Dorsey, Benny Goodman, Bunny Berigan, Teddy Powell, etc., and five-year member of the M-G-M staff orchestra, formed the band in Feb. '58, since then has been building steadily through many coast dates and appearances as guest on the Steve Allen Show. Primarily designed as a big dance outfit with the 14- to 16-piece book built to showcase the leader's clarinet and alto; the band has worked a wide variety of dates throughout the west. Vocalist is young, blonde and pulchritudinous Julie Hand.
 LPs: Blastoff!...W.B. LPW-1219
 Ballads, Bounce &
 Bivona...W.B. LPW-1264
 Hey! Dig That Crazy
 Band...Mercury MG-20157
 Music For Swingers Mercury MG-20304

NAT BRANDWYNNE
 Record Company: None
 Booking Office: MCA
 A society-style dance ork, Brandwynne plays lots of show tunes and bright tempos. Onetime Leo Reisman sideman also makes his own arrangements which are invariably built around his keyboarding, with strings often blending in as background. Regular

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Agency Directory

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

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feature of a Brandwynne evening is a piano medley, with light rhythm accompaniment, of all-time favorite tunes, for the nostalgic touch.

LPs: Arthur Murray Society
Fox TotsCapitol T-566
Dancing at the Waldorf...Camden 301
Smart SetVik LX-1078

LES BROWN

Record Company: Coral
Booking Office: ABC
The Band of Renown finds no difficulty in lining up a full schedule whenever it wants to make a road tour; it's just about the best-known dance band in the country, what with its continuing radio and TV appearances and steady succession of record releases. Its personnel represents the elite of dance band musicianship, and some outstanding instrumental soloists are used often to brighten the always-melodic arrangements. Butch Stone sells comedy vocals ingratiatingly, Jo Ann Greer is the noted singer, and there isn't a much better buy in the country for any type of job.

LPs: Concert ModernCapitol T-869
All-Weather MusicCoral 57639
College ClassicsCapitol T-657
Composer's HolidayCapitol T-868
Concert at the Palladium
Vol. 1Coral 57600
Concert at the PalladiumCoral 57601
Vol. 2Coral 57602
Dancers' ChoiceCapitol T-812
Dance with
Les BrownColumbia CL-639
The Les Brown All Stars.....Capitol T-659
Les Brown's in Town.....Capitol T-746
Love Letters in the Sand.....Coral 57165
More From LesCoral 57655
Open HouseCoral 57051
Sentimental Journey—Columbia CL-649
That Sound of Renown.....Coral 57630
Dance To South Pacific...Capitol T1060

RUSS CARLYLE

Record Company: ABC Paramount
Booking Office: Orchestras Inc.
Carlyle has made great strides in the band business the past couple of years with a string of successful recordings. First for RCA's VIK with "In a Little Spanish Town"

and "Shepherd Boy" and more recently with ABC Paramount with his smash novelty "Stashu Pandowski." Most of the dance music is of the middle of the road variety and heavily features Carlyle's singing and impressions. Band is a yearly fixture on the Oh Henry in Chicago, The Peabody in Memphis, The Roosevelt in New Orleans, and the Cavalier at Virginia Beach. The balance of the year is spent on the road playing mostly college and private dates.
LPs: None

BOBBY CHRISTIAN

Record Company: Steptrey
Booking Office: Orchestras Inc.
Christian has only been organized 12 months but the band has made rapid strides in the Chicago area and is already a favorite with the college set, having recently played dances at Notre Dame, Iowa State, etc. Band is a big, powerful 17-piece swinging group with all the arrangements written by Christian and based around Christian's work at the vibraphone, xylophone, drums, and piano. Salem records has plans for Christian including a newly released single with an album of Christian originals to follow shortly.
LPs: Smooth ManStepstrey

EMIL COLEMAN

Record Company: Decca
Booking Office: MCA
The ne plus ultra in society bands for some 35 years, Coleman is the debutante's delight, plays polite dance music, mildly jazz-flavored, with the proper touch of intimacy for private parties, swank hotels. Suave, gentlemanly bandleader uses the personal approach with customers, remembers favorite tunes, plays frequent requests. A master in his field.
LPs: Latin RhythmsDecca 8188
Orchids in the Moonlight...King 817
Strictly for Dancing.....Monarch 601

XAVIER CUGAT

Record Company: Columbia
Booking Office: MCA
Tops in the Latin-American field, Cugat is not known as the "Rhumba King" for nothing; concentrates on smooth dance music, balancing hook between bongo-flavored items and native American tunes. Colorful, 17-piece band, long on showmanship, is sparked by suave, affable leader, who is an expert emcee, has a famed comic flair, and is no mean shakes on violin. Popular with both youngsters and older crowd for dancing, until also has had great success in theater and concert dates, is especially strong on records and radio.
LPs: Bread, Love and
Cha Cha Cha.....Columbia CL-1016
Cha Cha Cha.....Columbia CL-218
Cugat's FavoritesMercury 20665
Cugat's Favorite
RhumbaColumbia CL-870
Dance with Cugat.....Columbia CL-533
Mambo!Mercury 20108
Mambo at the
WaldorfColumbia CL-735
Mambo Mucho
MamboColumbia CL-628
Merengue by Cugat.....Columbia CL-735
Ole!Columbia CL-618
Relaxing with
CugatColumbia CL-515
Tango MusicColumbia CL-597
That Latin BeatCamden 323
Cugat CavalcadeColumbia CL1094
Waltzes By CugatColumbia CL1143

AL DONAHUE

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

**THE FABULOUS JIMMY DORSEY ORCH.
CONDUCTED BY
LEE CASTLE**

Recording Company: Fraternity
Booking Office: MCA
The Dorsey Brothers band, minus TD's book which was the property of Tommy's widow and children. Castle is a driving trumpet man, and the band is peppery and smooth by turn. This is the band Jimmy Dorsey led after Tommy's death, and until his own death. A steady draw at colleges and dances, it can still pull interest with its recent big record hit, "So Rare."
LPs: The Fabulous Jimmy
DorseyFraternity 1000

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TOMMY DORSEY ORCH. DIRECTED BY WARREN COVINGTON

Record Company: Decca
 Booking Office: Willard Alexander
 Trombonist Covington plays Tommy's parts in the TD book, and also sings. All the old favorites from "Muzie" to "Well Git It" to "The Continental" are on hand, as is clarinetist Rolf Kuhn. Covington's liquid trombone sound fits the TD mood, and the band draws heavily from beat-conscious youngsters to nostalgic middle-agers. Launched early this year, results so far have been favorable at all locations.
 Records: Tea For Two Cha-Cha.....Decca
 The Fabulous Arrangements Of Tommy Dorsey
 On Hi-Fi.....Decca DL8802

LES ELGART

Record Company: Columbia
 Booking Office: MCA
 Still moving steadily ahead is the Elgart orchestra, which has been building nicely. Style is a highly pleasing amalgam of simple-to-follow two-beat and musically interesting arrangements that never go off the deep end, but vary in flavor and content

enough to provide kicks for listeners, too.
 LPs: The Band of the Year.....Columbia CL-610
 The Dancing Sound.....Columbia CL-684
 The Elgart Touch.....Columbia CL-875
 For Dancers Also.....Columbia CL-1008
 For Dancers Only.....Columbia CL-803
 Just One More Dance.....Columbia CL-584
 Les and Larry Elgart & Orchestra.....Columbia CL-1052
 The Most Happy Fella.....Columbia CL-904
 Sheer Delight.....Columbia CL-979
 Sophisticated Swing.....Columbia CL-536
 Sound Ideas.....Columbia CL-1123
 Les Elgart On Tour.....Columbia CL-1291

LARRY ELGART

Record Company: RCA-Victor
 Booking Office: Willard Alexander
 LPs: Larty Elgart and His Orch.....Victor LPM-1961
 Larry Elgart, the bearded brother of Les, is out on his own now, heading a versatile band. The big band sound is apparent, but the brass never bites. The band's repertoire is broad in nature, encompassing both standard and rhythmically oriented originals. Elgart is a conscientious leader, constantly

aware of his audience, and the band is one that can appeal to most pop dance band audiences. This is a band for dancers, playing tunes that make dancing and listening a pleasure.

DUKE ELLINGTON

Record Company: Columbia
 Booking Office: ABC
 suave, polished, and internationally known. Ellington continues to draw well, particularly on college dates and one-night locations where people still come out to hear music as well as dance to it. The sounds and the arrangements have varied little over the years, and the Ellington personality continues to win admirers.
 LPs: Ellington Indigos.....Columbia CL-1085
 Blue Light.....Columbia CL-963
 Blue Rose (with Rosemary Clooney).....Columbia CL-879
 Dance to the Duke!.....Capitol T-637
 A Drum is a Woman.....Columbia CL-951
 The Duke and his Men.....Victor LPM-1692
 The Duke's Men.....Epic LG-3168
 The Duke Plays Ellington.....Capitol T-477
 Duke Ellington Presents.....Bethlehem 8005
 Early Ellington.....Brunswick 54007
 Ellington & Buck Clayton All-Stars at Newport.....Columbia CL-923
 Ellington at Newport.....Columbia CL-334
 Ellington '55.....Capitol T-521
 Ellington Showcase.....Capitol T-679
 Ellington Sidekicks.....Epic LN-3237
 Hi-Fi Ellington Uptown.....Columbia CL-836
 Historically Speaking—the Duke.....Bethlehem as in a Melotone.....Victor LPM-1384
 Librarian Suite.....Columbia CL-848
 Masterpieces by Ellington.....Columbia CL-825
 The Music of Duke Ellington.....Columbia CL-538
 Seattle Concert.....Victor LPM-1002
 Such Sweet Thunder.....Columbia CL-1633
 The Cosmic Scene.....Columbia CL-1188
 Newport 1958.....Columbia CL-1243

ELLIOTT BROTHERS

Record Company: Disneyland
 Booking Office: MCA
 Bill and Lloyd Elliott (Ulyate), tenor sax and trombone respectively, long rated among Hollywood's top-bracket film studio, radio, TV and recording musicians, head a band comprised of men of equally high caliber recruited from the same field. The band works summers at Disneyland amusement park. Handsome Tony Paris handles the vocals. Format: four saxes, trumpet, trombone, three rhythm.
 LPs: Date Night At Disneyland.....Disneyland DOL-3035

SKINNAY ENNIS

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

MAYNARD FERGUSON

Record Company: Roulette
 Booking Office: ABC
 The fresh sounding new Ferguson band features the leader on several brass instruments, including trumpet and valve trombone, and a group of talented musicians working with the well-known leader. The band's sound is exciting, with bright arrangements from band members. The book is a varied one, with obvious jazz and dance appeal and the band has demonstrated that it can work with impact at either jazz or dance dates. The repertoire is balanced, including tastefully selected and arranged standards and original material.

LPs: Around the Horn.....EmArcy 36076
 Roy With Lots of Brass.....EmArcy 36114
 Dimensions.....EmArcy 36044
 Jam Session.....EmArcy 36069
 Maynard Ferguson Octet.....EmArcy 36021
 Maynard Ferguson's Hollywood Party.....EmArcy 36046
 A Message From Newport.....Roulette 5201X
 Swingin' My Way Through College.....Roulette 52058



Leo Greco and his PIONEERS

Rated as the No. 1 "Country & Western" Dance Band in 1957 and 1958 by the National Ballroom Operator Association.

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Featured on WMT-TV: Radio WMT (Cedar Rapids, Iowa)
 Also featured on KGLO-TV and KTIV-TV—KOEL Radio (Oelwein, Iowa)

Mercury Records

"On a Little Farm in Ioway" "That's a Plenty"
 "Parade of the Wooden Soldiers" "Mirror Mirror"
 (#DJ-29x45) (#70827x45)

Every member in the band is a vocalist and feature solos, duets, trios, quartettes and group vocals.

- Modern including Old Standards and Pops
- Country & Western
- Old Time (Polkas, Schottishes, etc.)

The Band uses only 7 men—dressed in plain slacks and western shirts and bow tie, or in business suits.

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Holton's latest triumph in trombone design. Full and robust in tone, yet with a high register that is beautifully in tune, free and resonant. Duobore (.480-.490) slide for a wonderfully rich and full low register. \$285 at better dealers everywhere.

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Hear the exciting BIG sound of the Holton Model 69 when Buddy and his orchestra team up with Jimmy Rodgers on the new L. & M. Show Tuesdays at 8:30 P.M., EST. Listen to Buddy and his Holton on RCA-Victor. Latest releases include: "Impact", "Dancing Tonight to Morrow", and "Night Train".

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JAN GARBER

Record Company: None
Booking Office: ABC
Garber's name is a venerable one in the dance band business. Long known as the "Idol of the Airlanes," Jan, with his familiar fiddle, has remained onstand through various fads in music, always fronting a sweet, danceable ork. Lately the Garber offerings have taken on a new tab—"Sweet with a Beat." Hotels, ballrooms, radio-TV, records, films—this band has played 'em all.
LPs: College MedleysCapitol T-154
Designed for Dancing.....Decca 8484
In a Dancing Mood.....Decca 8483
The Jan Garber Style.....Camden 297
Music, Sweet with a Beat...Dot 3014
Sweet and Lovely.....Capitol T-267

SHEP FIELDS

Record Company: None
Booking Office: GAC
The "Rippling Rhythm" orchestra was the musical innovation that first put Shep Fields on the musical map as a qualified conductor and musician. While the rhythmic style is

older than most of the other band interpretations, it has endured through the years due to Shep's never-ending drive for improvement. A maestro for more than a decade, Fields has played the country's leading hotels, and practically every big or small town that has a ballroom or theater.
LPs: Cocktails, Dinner &
DancingJubilee 1056
One Man, Two Bands.....Camden 288

JACK FINA

Record Company: None
Booking Office: MCA
Souped-up classics are the long suit with Fina, an erstwhile Benny Meroff and Clyde McCoy sideman who once helped Freddy Martin commune with Tchaikowsky. Handsome, genial maestro is both pianist and composer, features his own flashy keyboarding, frequently on originals, tackles Hammond organ with equal finesse, and in general turns musical output of his unit into a show of its own.
LPs: Concerto for Dreams...Mercury 2068

RALPH FLANNAGAN

Record Company: Victor
Booking Office: MCA
Still riding strong after some 800 years of working steadily through the greatest drouth dance bands ever have seen, Flannagan cashes in handsomely on a Glenn Miller-styled band that offers music of interest to every age. The ballads are dreamy and lush, usually sung by Johnny Amerson and/or the Singing Winds, and the instrumental get impetus from both Ralph's arrangements and the band's crisp performances. Flannagan continues to be a steady record seller, is a solid bet for any ballroom or prom, and hang up an impressive number of attendance records during an era when bands just weren't selling.
LPs: Dancing Down Broadway...Camden 322
Dancing in the Dark.....Camden 827
1001 Nights.....Victor LPM-1274
Ralph Flannagan in
Hi-FiVictor LPM-1665

CHUCK FOSTER

Record Company: None
Booking Office: MCA
The slogan "Music in the Foster Fashion" has come to mean a soothing sound, an easy dance beat, and the showmanly antics of the maestro who is well-known for his impressions, notably of Ted Lewis. One of the staples on the ballroom circuit, Foster's emphasis since the beginning has been on smooth dance arrangements balanced with visual entertainment. With a catalog of prewar and postwar sweet scores, the hand appeals to both old and young. Vocalists are Dolores Marshall and Les Shearin.
LPs: None

TERRY GIBBS

Record Company: Mercury
Booking Office: ABC
Formed on the west coast in Feb. '50, this 16-piece is distinguished by a roaring excitement and a no-holds-barred approach to the business of swinging hard. The famed vibist makes a colorful and jazz-loaded leader, although this is his first big crew. His solos on both vibes and two-fingered piano contribute much to the overall enthusiasm. The book is a varied one, ranging from new adaptations of old favorites (Star-dust, Gettin' Sentimental, Don't Be That Way, etc.) to forward-looking adventuresome writing by such as Bill Holman, Marty Paich and others. A brand-new entity as the directory went to press, this band had yet to make a road tour, yet was determined to stay organized and write another page in big band history.
LPs: Initial release pending at presstime.
(Many small group LPs available.)

DON GLASSER

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

CLAUDE GORDON

Record Company: Liberty
Booking Office: G.A.C.
Gordon's initial Liberty album "Jazz for Jean-Agnes," sold well and has done much for this 13-piece band's prestige and on-busness booking potential. Leader is a top Hollywood studio trumpeter who, for the past two-and-a-half years, has taken the band on a series of highly successful state fair and college date throughout the west with top name entertainers. Arrangements are swinging yet highly danceable. Vocal department is handled by pretty Darts (e.g.) Alexander.
LPs: Jazz for Jean-Agnes...Liberty 1055

EDDIE GRADY

Record Company: Decca
Booking Office: GAC
A drummer-showman of long experience, Grady today heads up the 11-piece Commanders unit in a variety of bookings up and down the west coast. Good, solid, conventional dance book makes this band a zoot bet for almost any occasion. Personality of the leader is a decided asset.
LPs: Dance PartyDecca DE-4117

SAM DONAHUE & His Orchestra

Prescott Records

BILLY MAY & His Orchestra

starring

FRANKIE LESTER

Capitol Records

GAC

BUDDY MORROW & His "Night Train" Orchestra

RCA Victor Records

GAC

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NEW Deluxe Porta-Desk

Completely redesigned! Has new Shadow-Box front to set off the band's name. Two-tone blue finish gives the band a smart evening-dress look. Music shelf holds 350 double sheets in easiest reading position.

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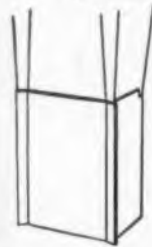


NEW Hollywood Porta-Desk

Redesigned to add new attractiveness to its old economy! Rich red base has gray tweed-design shelf with a front panel to give the band's name top billing. Same height and music capacity as Deluxe Model.

Still priced at only **\$2.25** each

All Porta-Desks fold flat—one man can easily carry enough for the entire band!



RISER to match the new Deluxe model adds 18" to total height for bass players and conductors. **\$1.50** each

PORTA-LIGHT; fits all Porta-Desks or any flat front stand. 8-ft. cord, switch and bulb. Dark brown finish metal. **\$2.75**



ALL METAL PORTA-DESK—Newest, smartest, most durable of all. Folds to less than 1½" thick, dull black with white front to take poster paint for band name. **\$11.25**

Sold by all better music stores. Write **Selmer ELKHART, INDIANA** for name of nearest dealer.

LEO GRECO

Record Company: Mercury
 Booking Office: Independent (Station WMT, Cedar Rapids, Iowa)

Leo and his Pioneers have steadily been growing into one of the top attractions in the midwest circuit with their slickly presented brand of western swing and entertainment. It's a seven-piece band led by Greco on accordion which has versatility plus. Greco receives added impetus from his appearances on WMT and WMT-TV in Cedar Rapids, Iowa. It's a territory band to watch. Voted No. 1 C&W Dance Band by Ballroom Operators in 1957 and 1958.
 LP's: None

LIONEL HAMPTON

Record Company: Audio Fidelity
 Booking Office: ABC

Big, bruising, rough and exciting, the Hampton band offers showmanship galore to go along with its driving arrangements and the uninhibited antics of Lionel on vibes and drums. Hamp has no trouble landing bookings, as he is in constant demand for repeat dates in this country, and also has begun to play several months of each year in Europe, where huge crowds have been turning out to hear him. It's an exciting band, and one that especially breaks it up on theater and concert affairs.
 LP's: Apollo Hall Concert

- 1954Epic LN-3190
- Hamp in ParisEmarcy 36032
- HamptonContemporary 3502
- Jivin' the VibesCamden 402
- Lionel Hampton Featuring
- Crazy RhythmEmarcy 36034
- Jazz FlamencoVictor LPM-1422
- MoonglowDecca 8230
- Oh, RockMGM 3386
- Travelin' BandVerve 8019
- Wallin' at the
- TrilanonColumbia CL-711

LENNY HERMAN

Record Company: Coral
 Booking Office: GAC

Though just a quintet, this band has been playing hotels and other dance locations for the last several years with remarkable success. All the men double on other instruments, with a resultant flexibility in tonal color, and the repertoire is a big one—more than 500 tunes, all played sans

written arrangements. It's a small group, but a good bet for any club with a dance floor.

- LP's: Dance Party!Riverside 12-809
- Dancing in the Dark.....Judson 3009

WOODY HERMAN

Record Company: Everest
 Booking Office: MICA

One of the most adaptable bands Woody ever has fronted. It retains the excitement and drive that makes it a favorite with the record buyers, but plays with a smoothness and blend that will please even the most avid businessman-bouncer. Woody showed again in his last New York hotel stand that his friendly vocals and the medleys and slow tunes in the book fit well into the dinner mood, and that his up-tempos can still bring the cheerers around the stand later in the evening. Identifying sound of the group still is the three tenors and a baritone sax section, with trumpets playing brightly both in mutes and open.

- LP's: BijouHarmony 7013
- Blues GrooveCapitol T-784
- Early AutumnVerve 2030
- Hi Fling HerdMGM 3385
- JackpotCapitol T-748
- Jazz, the Utmost!Verve 8014
- Road Band.....Capitol T-658
- The Swinging Herman
- HerdBrunswick 51024
- Twelve Shades of
- BlueColumbia CL-683
- Woodchoppers' Ball.....Decca 8133
- Woody HermanCapitol T-324
- Woody Herman & Herd
- at Carnegie Hall 1946,
- Vols. 1 & 2MGM 3043
- The Woody Herman
- Band!Capitol T-560

EDDY HOWARD

Record Company: Mercury
 Booking Office: Independent

Eddy Howard has been around for years, and his popularity seems only to grow stronger. He has the somewhat unique distinction of being a favorite with two generations and of being a two-way attraction, bandleader and singing star. Howard has vocalized on countless records and made hits of most of them. At least five of his discs sold over a million copies, and "To

Each His Own" topped 2,000,000. His trademark songs and current hits are served up at his ballroom dates, making him worth his salt as a single, while his orchestra deftly plays a sweet dance library. A male trio splits the vocal sets with him.

- LP's: Shall We Dance?.....Mercury 20092
- Singing in the Rain.....Mercury 20112
- Sleepy SerenadeMercury 20111
- YoursHarmony 7042

DEAN HUDSON

Record Company: None
 Booking Office: Independent (P.O. Box 255, Richmond, Va.)

Good-looking leader fronts an 11-piece band that not only plays appealing, excellent dance music, but also offers a musical floor show as part of the package. In it are featured singer Ann Lorain, pianist Lenzie Love, trumpeter Don Faffley, drummer Bill Joyce, the Hudson Glee Club, and the Dixie-land Six. Dates have included many of the smart rooms in the country, and leader's long experience and ork's versatility makes this one of best buys around for almost any type of location.
 LP's: None

PEE WEE HUNT

Record Company: Capitol
 Booking Office: GAC

Though Pee Wee has just a quintet, it has proven to be as big a draw in dancehalls as full bands. Not only does he have in back of him two huge record hits ("12th Street Rag" and "Oh") but he has with him a group that plays eminently danceable music. His big-voiced trombone and occasional vocals are chief assets, along with the band's always-easy-to-follow Dixieland beat.

- LP's: Class of '25
- (with Carr)Capitol T-938
- The Classics A la
- DixieCapitol T-846
- Dixieland ClassicsCapitol T-513
- Dixieland DetourCapitol T-312
- Straight from Dixie!Capitol T-263
- Swingin' AroundCapitol T-492
- With Joe "Fingers"
- CarrCapitol T-783
- Cole Porter
- A La DixieCapitol T-981
- Rodgers' And Hart
- A La DixieCapitol T-1063

One of the year's great new dance bands—Si Zentner and his Orchestra. Success that stems from a fine musical background and Si's own recognized artistry . . . and, may we add, his very favorite Martin trombone.

MARTIN

The Martin Band Instrument Company
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HARRY JAMES

Record Company: M-G-M
Booking Office: MCA

Since the veteran trumpeter decided to take on a Basie look with a book written principally by Ernie Wilkins, his Music Makers are enjoying virtually new lease on life in popular and recorded appeal. Billed as "The New James," the trumpeter now works much of the year at the Flamingo hotel, Las Vegas. The famous trumpet glitters throughout the hard swinging book, is joined in solos by altoist Willie Smith, trombonist Ruy Sima and tenorist Sam Firmature. When singer Ernie Andrews joined Jilla Webb in the vocal department the band was Basie-ically on its way to enjoy greater marquee value than ever. Because of retention of the old favorites like Sleepy Lagoon, the James band, as ever, appeals to a diversified and widespread audience.

- L.Ps: All Time Favorites...Columbia CL-655
At the Hollywood
PalladiumColumbia CL-592
Harry James in Hi-Fi...Capitol W-654
Jazz SessionColumbia CL-669
Juke Box JamboreeColumbia CL-615
More Harry James
in Hi-FiCapitol W-712
One Night Stand.....Columbia CL-522
Soft Lights,
Sweet TrumpetColumbia CL-591
Trumpet After
MidnightColumbia CL-553
Wild About HarryCapitol T-874
Young Man with a
HornColumbia CL-592
The New JamesCapitol T-1037
Harry's ChoiceCapitol T-1093

BUDDY JOHNSON

Record Company: Roulette
Booking Office: Gale Agency

Here's a band that's not too well known up north, yet works practically every night of the year, almost all one-acters. He travels mostly in the south, playing, rhythm and blues spots. It's a big exciting rough blues band that features Buddy's sister Ella on vocals.
L.Ps: Walkin'Mercury 20322
Buddy Johnson WalksMercury 20330
Rock 'n' RollWing 12111

SAMMY KAYE

Record Company: Columbia
Booking Office: ABC

A purveyor of sweet and novelty tunes, Kaye's 14-piece ork stresses melodic orchestrations built around the sax section. Showmanship value is high, through audience-participation gimmick, "So you Want to Lead a Band," and through personality of leader, a genial crucee who is fast with an ad-lib. Strong appeal to all.
L.Ps: Midnight Serenade...Columbia CL-1107
Featuring Don Cornell...Vik LXA-1014
Music For Dancing.....Camden 261
Music, Maestro,
Please!Columbia D1-668
My Fair Lady.....Columbia CL-585
Popular American
WaltzesColumbia CL-1015
Sunday Serenade.....Columbia CL-964
Swing and Sway.....Camden 355
Swing and Sway with
Sammy Kaye.....Columbia CL-581
What Makes Sammy
Swing and Sway...Columbia CL-891
Serenade Of The Bells Columbia CL-1173
Dreamy DancingColumbia CL-1254

STAN KENTON

Record Company: Capitol
Booking Office: GAC

Group is still typically Kentonesque, with the familiar biting brass and big-sounding saxes much in evidence, as are his "progressive" arrangements. A good bet for colleges and locations, o.k., too, for ballrooms where younger crowds predominate. Leader is among the most skilled and personable in the business, goes all-out in helping operator promote dates.
L.Ps: Artistry in Rhythm....Capitol T-167
City of Glass &
This Modern World... Capitol W-736

A Concert in Progressive

- JazzCapitol T-172
Contemporary ConceptsCapitol T-666
Cuban Fire!Capitol T-731
Duet-Kenton, Christy...Capitol T-656
EncoresCapitol T-155
The Formative Years.....Decca 8258
Innovations in Modern
Music, Vol. 1.....Capitol W-189
The Kenton Era.....Capitol WDX-569
Kenton in Hi-Fi.....Capitol W-724
Kenton ShowcaseCapitol T-598
Kenton with Voices.....Capitol T-810
MilestonesCapitol T-190
New Concepts to
Artistry in Rhythm...Capitol T-383
Popular FavoritesCapitol T-421
Portraits on Standards...Capitol T-462
Rendezvous with Kenton...Capitol T-932
Sketches on Standards...Capitol T-426
Stan Kenton Classics...Capitol T-355
Stan Kenton Presents...Capitol T-248
Buck To BalboaCapitol T-995
The Bullard Style of
Stan KentonCapitol T-1068
Lush InterludeCapitol T-1130

WAYNE KING

Record Company: RCA Victor
Booking Office: MCA

A longtime radio favorite and more-recent TV click, this band has built its name on waltzes, sentimental and subdued. No agitated music, no drive, even the strings are muted here. Outfit is long on nostalgia, mixes many an old-timer with current tunes. Leader, long billed as "The Waltz King," plays sax, sings a bit, clown a bit, too. Outfit is strong with the older crowd at hotels and has family appeal on concert dates.

- L.Ps: Enchanted EveningDecca 8277
Isle of Golden Dreams...Decca 8196
Let's DanceCamden 277
Melodies of Love.....Decca 8124
The Night is Young.....Camden 358
Play a Polka.....Decca 8341
Serenade to a Lady...Victor LPM-1216
Smooth as SilkDecca 8353
Waltz DreamsDecca 8145
Waltzes You Saved
For MeVictor LPM-1186
Dream TimeDecca 8663
Melody of Love.....Victor LPM-117

JOE JAROS

Record Company: BELLA
Booking Office: Independent (15320 El Gato Lane, Los Gatos, Cal.)

This is a show-dance outfit that has done TV work, both locally in the northwest and network over CBS, NBC and ABC. Jaros' new original record is "Bon-Bon-Baby." Unit presents rounded offerings, with equal complements of dance tempos and production work.
L.Ps: None



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BUDDY LAINE

Record Company: Decca
 Booking Office: Orchestras Inc.
 Laine has a very sweet 12-piece group, modeled to a great extent along the lines of the Sammy Kaye organization. Band headquarters in Chicago. Using the Chevy Chase as a base for operations mostly in the middle-west. Laine maintains a very up to date book and also draws heavily on standard medleys.
 LPs: None

LESTER LANIN

Record Company: Epic
 Booking Office: Independent
 Lester Lanin's name and style of music are synonymous with society-brand sounds. The Lanin bands have been a vital part of the east coast society band scene for years and show no signs of weakening. The Lanin book is made up entirely of reliable standards, played at danceable tempos for the widest possible audience. The repertoire encompasses American popular music from "Muskrat Ramble" to the "Charleston" to

"Jubilant T. Cornpone."

LPs: At the Tiffany Ball.....Epic 3410
 Cocktail Dancing.....Epic 3531
 Dance to the Music of
 Lester Lanin.....Epic 3340
 Have Band Will Travel.....Epic 3520
 Lester Lanin and
 His Orchestra.....Epic 3242
 Lester Lanin Goes to College.....Epic 3474

DICK LASALLE

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

ELLIOT LAWRENCE

Record Company: Fantasy
 Booking Office: ABC

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FULL COLOR CATALOG ON REQUEST. ADDRESS DEPT. D49



A full-sounding, throaty band styled roughly along Claude Thornhill lines, featuring the piano of the leader in arrangements that explore music's pretty facets as well as jazz possibilities. Occupied chiefly with radio and TV work in the east the last few years, Lawrence still takes band out for successful dates. A fine college bet.
 LPs: Dream.....Fantasy 3-228
 Plays for Swinging.....Fantasy 3246
 Dancers.....Fantasy 3246
 Swinging at the Steel.....Fantasy 3236
 Her.....Fantasy 3236
 Gerry Mulligan.....Fantasy 3-206
 Arrangements.....Fantasy 3-206
 Dream On, Dance On.....Fantasy 3261

TED LEWIS

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

GUY LOMBARDO

Record Company: Capitol
 Booking Office: MCA
 Perennially the No. 1 band for businessman's bounce. Simple, ultra-sweet arrangements, stressing the sax section and the tinkling, twin pianos, plus the omnipresent vocal trio, have kept Lombardo on top of the heap since, probably, before the Flood. Vastly popular on records and radio and a prime hotel favorite with the older crowd.
 LPs: The Band Played On.....Decca 8286
 The Lovely Guy.....Capitol T-892
 Lombardoland.....Decca 8249
 Lombardo Land, U.S.A.....Decca 8087
 A Night at the Roosevelt.....Decca 8070
 Oh How We Danced.....Decca 8253
 Silver Jubilee.....Decca 8333
 Soft and Sweet.....Decca 8133
 The Sweetest Music This.....Decca DX-154
 Side of Heaven.....Decca 8251
 Twin Pianos.....Decca 8256
 Waltztime.....Decca 8286
 Your Guy Lombardo
 Medley.....Capitol T-759
 Berlin By Lombardo.....Capitol T-1019
 Dancing Room Only.....Capitol T-1121

JOHNNY LONG

Record Company: Coral
 Booking Office: GAC
 The southpaw violinist and his onetime college crew have been offering Hal Kemp-like music since 1935 and have never lost their hold on the campus crowd. Band's "Shanty in Old Shanty-town" disc is a classic of sorts and a perfect example of unit's penchant for the gang vocal. Crisp, precise arrangements, definitely keyed to the times, gives the work its pronounced note of modernity, yet the enduring appeal characterized by "Shanty-town" is maintained. Musicianship is high here, and band has a distinct appeal for the young crowd.
 LPs: In the Evening by the
 Moonlight.....King 521

RICHARD MALTBY

Record Company: Columbia
 Booking Office: GAC
 Maltby's initial push was engendered by his Label "X" (now Vik) recordings, which showed sufficient action to warrant the band hitting the road. Instrumentation comprises five reeds, four trumpets, three trombones, and rhythm, plus singer Franky Crockett. Maltby's arrangements explore well the many tonal colors that are available, but band never loses sight of the dance beat. Added benefit of TV appearances enhances boxoffice appeal. A well-disciplined, all-around band with good record-selling history and proven appeal to youngsters.
 LPs: Hi-Fi Moods by Maltby.....Vik IX-1051
 Make Mine Maltby.....X LXA-1038
 Maltby with Strings.....Vik IX-1074
 Attached.....Vik IX-1074
 Manhattan Band.....Vik IX-1066
 Swingin' Down The Lane.....Columbia

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RALPH MARIERIE
Record Company: Mercury
Booking Office: GAC
In five years of almost solid road work, Marterie has developed one of the best and most prosperous orks in the business. With considerable help from some record hits, but also due to the leader's work and initiative, it has become a major attraction. Emphasis always is on easy tempos, with harmonically rich arrangements and Marterie's solo trumpet providing listening pleasure. Also spotted occasionally in the guitar-over-orchestra sound that made Ralph's "Caravan" a smash record hit. Band is built to work anywhere and do well.
LPs: Jumpin' Trumpet Mercury 20294
Swing Baby Mercury 20124
Young America Dances, Mercury 20198
Hits That Made Ralph Marterie
Famous Mercury 20338
Dance Favorites Mercury Stereo 60035
College Dance
Favorites Mercury Stereo 60035

FREDDY MARTIN
Record Company: Capitol
Booking Office: MCA
Martin has been going strong since 1932 with his unerring dance tempos, his skillful, precise batoning and his tightly-knit show-dance unit. Leader's familiar tenor sax blends with the following voicings: 5 brass, four saxes, two violins, bass, drums and two pianos, and there is abundant vocalizing by four male soloists and by the Martin Men. Freddy's biggest fame grew out of his dalliance with Tchaikowsky in the early 40's, and he is still the man to bend the classics to his will, without forsaking ballads, rhythm tunes and novelties. Flexible, danceable, and with a solid reputation built through a long career, the Martin crew is a clinch for just about every situation.
LPs: At the Coconut
Grove Victor LPM-1414
Dancing Party Camden 264
Freddy Martin in
Hi-Fi Capitol W-900
Make Believe Camden 215
Midnight Music Victor LPM-1360
Shall We Dance? Victor LPM-1160
Lush And Latin Capitol T-988
Concerto Capitol T-1068
Salute To The
Bands Capitol T-1114

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

HAL McINTYRE
Record Company: None
Booking Office: GAC
McIntyre, a personable leader with a band that always has been noted for its gracious sounds and excellent musicianship, is a Glenn Miller alumnaus whose solo sax work continues to be hailed by both musicians and dancers. Band uses subdued voicings, bright brasses, and a book that meets all types of requests, in that it can be personally moody one moment, neatly swinging the next. Leader is canny and experienced in all types of jobs. Vocals come from Jeannette McKinna and a group from the band, the Melotots.
LPs: Dancing in the Dark, Harmony 7008
Hal McIntyre's Best, Camden 802

**THE GLENN MILLER ORCHESTRA
UNDER THE DIRECTION OF
RAY McKINLEY**
Record Company: RCA Victor
Booking Office: Willard Alexander
When RCA Victor issued the Glenn Miller Army Air Force Album featuring Ray McKinley, fans clamored for more. The Miller estates and agent Alexander decided to continue the Miller music and Ray McKinley, a longtime friend and admirer of Glenn Miller, was the logical choice to head the new orchestra. After a long search for top musicians, the band was organized and began playing its first dates early in June, 1956. Music is danceable and listenable, and has a general appeal. Band has drawn exceptionally well thus far.
LPs: The New Glenn Miller
Band in Hi-Fi Victor LPM-1552
Selections From "The Glenn Miller Story" & Other Hits Victor LPM-1192
Glenn Miller Concert, Victor LPM-1193
Something Old, New.

Borrowed A Blue, Victor LPM-1678
The Miller sound, Victor LPM-1832

ART MOONEY
Record Company: MGM
Booking Office: GAC
This bouncy band, which records prolifically on MGM and gets its share of the record clicks that are racked up by bands, is a good mixture of entertainment and sweet, danceable music. Has the versatility and name to go over well in ballrooms and hotels alike. Novelty tunes long have been

one of the fortes of the Mooney band ("Four-Leaf Clover," "Honey Babe," etc.), and much use is made of choral and vocal presentations. A solid draw.
LPs: None

RUSS MORGAN
Record Company: Mercury
Booking Office: GAC
"Music in the Morgan Manner" on a marquee is almost a guarantee that business will be good. Over the years, Morgan has established himself solidly as one of the most

*Our thanks**

**Alan Jay Lerner
Frederick Loewe**

*Down Beat Movie Poll - "Gigi" Best Original Song In A
Motion Picture During 1958.

On behalf of everyone connected with
"Toccata For Trains"
I thank you for the Down Beat award*

Elmer Bernstein

Management MCA	Exclusive recording CAPITOL
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*Best Scoring of a Short Feature Subject or Cartoon in 1958
(Charles Eames film)—Down Beat Movie Poll

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Recording Artist for Columbia Records.

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Rayner
DALHEIM & CO.

pleasing dance bands around. His muted trombone style is a familiar trademark, as is his light, lilting dance music, and own vocals.

- LPs: Does Your Heart Beat for Me?.....Decca 8332
Everybody Dance.....Decca 8337
A Lovely Way to Spend an Evening.....Decca 8423
Velvet Viollas.....Decca 8642
Tap Dancing for Pleasure.....Decca 8336
Songs Everybody Knows.....Decca DL-8828 (stereo 7-8828)
Viennese Waltzes For Dancing.....Decca DL-8582 (stereo 7-8582)
Cheerful Little Earfel.....Decca DL-8381
Kitten On The Keys.....Decca DL-8746

BUDDY MORROW

Record Company: RCA Victor
Booking Office: GAC

With the popularity of rhythm and blues, "The Big Beat" of Buddy Morrow is an even better bet than it has been in the past. It's an exciting band, and ideal for college dates and ballrooms where people enjoy some action. The leader's brilliant trombone work takes a lot of the spotlight, and on hand are Betty Ann Blake and Don Trube to handle the vocals. Though the biggest record action and crowd reaction comes from the r&b material, hand can work well on any sort of date and has highly adaptable book. The band's projected network TV show for a name brand cigarette through summer, 1958, should go far to enhance booking potentiality.

- Trombone.....Mercury 20221
Let's have a Dance Party.....Camden 381
Music for Dancing Feet.....Wing 12066
Night Train.....Victor LPM-1427
Salute to the Dorsey.....Wing 12000
Shall We Dance.....Mercury 20082
A Tribute to a Sentimental Gentleman Mercury 20296
A Tribute.....Wing MGW-12165
Dance Date.....Wing MGW-12102
Just We Two.....Mercury 20372 (Stereo 60018)
Impact.....Victor

PAUL NEIGHBORS

Record Company: None

Booking Office: MCA
Energetic, ubiquitous leader, known for his peripatetic onstand antics, casual chatting with dancers, and familiar "Hey Hey and Ho Ho" outbursts, sparks this danceable crew which is a ballroom and hotel mainstay around the country, and a recording familiar, to boot. A leader since 1942, Neighbors is the arch-type of the master-of-ceremonies leader, makes a point of soliciting audience requests, and attempts to gear band's offerings to dancers' preferences.
LPs: None

LEIGHTON NOBLE

Record Company: None

Booking Office: MCA

This versatile unit, featuring vocal and pianistic talents of leader, has been around since 1936, attributes staying power to precision and constant updating of arrangements. Leader strives to please the ear as well as move the feet of the crowd. Strong as a hotel room attraction, unit also is a regular at ballrooms like Aragon, Los Angeles; is no stranger to radio-TV.
LPs: None

JIMMY PALMER

Record Company: Mercury

Booking Office: MCA

Jimmy Palmer has returned to his original "Dancin' Shoes" rhythms with his Kay Kyser-styled book of nostalgic shuffle tunes. He still carries both libraries, using the modern book with the swinging four-beats for college dates only. Leader has ingratiating band stand manner, sells well.
LPs: First on Wax.....Mercury 20191
Music Designed Strictly for Dancing.....Mercury 20268
The Palmer Method For Dancing.....Mercury 20348 (stereo 60033)

TONY PASTOR

Record Company: Coral

Booking Office: GAC

Tony's been a well-known and well-liked figure on the country's bandstands for many years. His rough, distinctive singing style—the one that made popular records like "Indian Love Call" and "Paradiddle Joe"—is still the band's distinguishing feature, along with Tony's tenor sax and brother Stubby's trumpet. The book features a lot of danceable instrumentals and band vocals, with additional songs coming from son Guy Pastor.
LPs: Hey, Tony!.....Harmony 7011
Let's Dance.....Boulett 25094
The Tony Pastor Style.....Camden 390

in the

 spotlight!

THE DUKES OF DIXIE

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

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



TEDDY PHILLIPS

Record Company: Decca
 Booking Office: MCA

Phillips is well known around the country's ballrooms for the party-type stunt he has instituted called "Join the Band," a game wherein members of the audience compete with each other on toy instruments. This and the band's extensive dance-novelty library has made it solid commercial fare for location dates. Dick Mack is the featured vocalist, while the sidemen double for duet, trio and even glee club arrangements. Phillips' work is characterized by his alto sax, played sweetly.

HERB POMEROY

Record Company: United Artists
 Booking Office: Independent

A 16-piece powerhouse with a virtually all-original book, including scores by many top jazzmen as well as the leader and members of the band. Centered in Boston, the band plays at the Stable, and presents its specialty, "A Living History of Jazz" with WHDH DJ John McLellan, in concert form. Bright and brassy, the band is studded with soloists of high caliber, including the leader, Boots Mussulli, Bill Berry, Lennie Johnson, and Ray Santisi.

LPs: Life Is A Many Splendor'd Gig Roulette 52001
 Band In Boston United Artists UAL-4015
 The Band And I United Artists UAL-4016

PEREZ PRADO

Record Company: RCA Victor
 Booking Office: MCA

Possibly the most exciting Latin-American hand ever to hit the states, and the one which introduced the mambo to this country, Prado seems assured of much work here now that he has obtained permission to stay in the country. Band can be raw and frenetic one moment, as it blasts away at familiar songs done in mambo tempo, then turns around and play some quiet, slow stuff. Band is a big, colorful one that gains impetus from the unique personality and drive of its leader.

LPs: Cuban Rhythms Puchito 502
 Havana, 3 A.M. Victor LPM-1257
 Latin Dance Party Becca 1063
 Latin Silk Victor LPM-1459
 Mambo Victor LPM-1198
 Mambo Happy Camden 409
 Mambo Mania Victor LPM-1075
 "Prez" Prado Victor LPM-1559
 Voodoo Suite Victor LPM-1101
 Dile Victor LPM-1883
 14 Blue Roads To St. Louis Victor LPM-1714

TITO PUENTE

Record Company: Victor
 Booking Office: MCA

Among the most popular and dynamic of the Latin-styled hands, Puente's crew gets much of its drive from the flashing percussion and vibraharp work of the talented leader. Band explores all the tempos and dances of the Latin field, with particular emphasis on the mambo and cha-cha-cha. Crew is also high in visual appeal and is a solid bet for any location where South American rhythms are favored.

LPs: Cha Cha Cha At El Morocco . . . Tico 1025
 Cha Cha Chas For Lovers . . . Tico 1002
 Cuban Carnival Victor LPM-1251
 Dance The Cha Cha Cha Tico 1010
 Mambo on Broadway Victor LPM-1351
 Let's Cha Cha Victor LPM-1302
 Mambo With Me Tico 1008
 Mamborama Tico 1001
 Mucho Puente Victor LPM-1479
 Music For Romancing Tico 1009
 Night Beat Victor LPM-1447
 Puente Goes Jazz Victor LPM-1312
 Puente In Percussion Tico 1011
 Be Mine Tonight Victor LPM-1554
 Dance Mania Victor LPM-1692

BOYD RAEBURN

Record Company: Columbia
 Booking Office: Willard Alexander

After recording "Dance Spectacular" for Columbia, Boyd Raeburn was fired by the challenge of getting a good band together, one which could play dance music with ideas, distinction, and a sound all its own. This idea brought Boyd out of retirement and once again on the music scene where he has played at outstanding ballrooms and hotels.

LPs: Fraternity Buz Columbia CL-957
 Dance Spectacular Columbia CL-889
 Teen Rock Columbia CL-1073

TOMMY REED

Record Company: MGM
 Booking Office: None

A slick commercial hand on the sweet side, Reed's work goes in heavily for showmanship and also throws in some Dixie-styled

in the

 spotlight!

BILL FLANNIGAN'S

featured solo spots with "The Sweetest Music This Side of Heaven" call for unusual musicianship and versatility. Both Bill and his Olds Valve Trombone answer this description fully for Guy Lombardo and his host of fans.



entertainment, in which saxist-leader joins in on clarinet. Unit, originally made up of Reed's Marine buddies during World War II, stresses danceable rhythms, but avoids slick-cynicism, intersperses tempus with gag routines, features leader on alto and tenor, plus vocals. Has played plenty hotels, country clubs and ballrooms and is strong on college dates.
LPs: None

JOE REICHMAN

Record Company: None
Booking Office: MCA
"The Pagliacci of the Piano" sells mainly because of his comedy antics at the piano and complete willingness to fill any and all requests. He marked his 23rd year as a bandleader in 1957, can undoubtedly continue for many more, what with popularity built up over the years. Band has never really varied. Melody is always present, Reichman is usually playing it.
LPs: Piano Reveries Camden 113
Show Tunes of Broadway .. Camden 230

JOHNNY RICHARDS

Record Company: Capitol
Booking Office: Independent (300 Broadway, Dobbs Ferry, N. Y.)
The composer of "Young At Heart" and many jazz favorites has a wildly exciting jazz concert band with a separate dance book of standards and moody instrumentals. Sidemen are among the top jazzmen in the country; centered in New York, and include Burt Collins, Gene Quill, Hank Jones, Frank Rehak, Jimmy Cleveland, Jim Dahl, and Frank Socolow, among others. Good college concert-dance fare. Leader is well-known to campus crowd through long association with Stan Kenton.
LPs: Something Else Bethlehem 6011
Wide Range Capitol T-863
Experiments In Sound .. Capitol T-861

ERNIE RUDY

Record Company: MGM
Booking Office: GAC
One time Sammy Kaye sideman, who took to the baton a few years ago with a nucleus of erstwhile Kaye-men, fronts a danceable outfit that is also strong in the show department, featuring son Rudy Jr., drums, and much vocalizing, solo and unison. Entertainment value is high, each sideman also doubling in the shenanigans department, and dance rhythms are bouncy and uncomplicated. Appeal is varied, bookings ranging

from hotel rooms to college dates, to ballrooms, with an occasional date thrown in.
LPs: None

SIX FAT DUTCHMEN

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

CHARLIE SPIVAK

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

RAY STOLZENBERG

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

TED STRAETER

Record Company: Decca
Booking Office: MCA
Pianist Straeter, once a child wonder, fronts a tasteful band that has been playing

some of the finer hotels in the country. Its manner is mellow, its library sparked with a number of international tunes, and always the "stardust" piano of Straeter is featured. Once in the employ of Paul Whitman, Straeter has also been arranger, vocal coach, and accompanist for a number of important singers. Among them was Kate Smith, for whom he wrote the famous arrangement to "God Bless America." Straeter's sweet piano is rated high in its idiom.
LPs: The Bella Are Ringing &

Happy Hunting Kapp 1033
Me & Juliet & Can-Can MGM E-3022
The Most Beautiful Girl
In The World MGM F-3302
New York Atlantic 1218
Come Dance With Me, Columbia CL-1000

HANK THOMPSON

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

CLAUDE THORNHILL

Record Company: Kapp
Booking Office: GAC
Back on a rigorous schedule this year, after confining his efforts chiefly to the east for some time, is Thornhill, whose distinctive piano and lush orchestral sounds were big national favorites for years. Band still is essentially "pretty," and its swing fare is done with a subdued pulse. Full, lovely sounds and personally-styled arrangements make this one of the most listenable of groups. A good buy for locations as well as dancers.
LPs: Dancing After
Midnight Columbia CL 700
Dinner For Two Camden 301
Two Sides of Thornhill Kapp 1034
The Thornhill Sound Harmony 7004

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UAL 4006
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SHELLY MANNE
BUD SHANK
RED MITCHELL
FRANK ROSOLINO
PETE JOLLY

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LAWRENCE WELK

Recording Company: Dot
 Booking Office: Independent

Bubbly, bouncy dance stylings are underscored by the "Champaign Music" maestro, who specializes in medium-tempo, utilizing such clarinet, considerable organ, a touch of accordion, and a soft background of saxes. Strings are called forth on slow, sentimental ballads, and overall effect is one of decidedly melodic sweetness calculated to draw both kids and older crowd onto the floor, without baffling either. A tremendous draw on TV, and with the ballroom set, as well.

- LPs: Around We Go Decca 8323
- At Madison Square Garden Coral 57086
- Bubbles In The Wine Coral 57038
- Champagne and Roses Coral 57148
- Champagne Music Epic LN-3247
- Dance Pops Parade Coral 57078
- Favorites Mercury 20092
- Fun With Lawrence Welk Epic LN-3248
- The Girl Friends Coral 57023
- Moments To Remember Coral 57068
- Music for Polka Lovers Mercury 20091
- Nimble Fingers Coral 57178
- Pick-A-Polka Coral 57087
- Playa Dixieland Coral 57166
- Polka Party Decca 8213
- Say It With Music Coral 57041
- Shamrocks And Champagne Coral 57036
- The Stars Visit Coral 57107
- Sparkling Strings Coral 57011
- Show Time Coral 57111
- TV Favorites Coral 57025
- Walt Disney Music Coral 57094
- Waltz Coral 57119
- Worktime Decca 8324
- The World's Finest Music Coral 57113
- With a Song In My Heart Coral 57147
- Mr. Music Maker Dot DLP-3164

"WHOOPEE JOHN" WILFAHRT

Record Company: Decca
 Booking Office: Independent
 (374 Wabasha St., St. Paul, Minn.)

One of the best-known and most well-established oldtime bands in the country. Has been working for many years out of the Twin Cities and never lacks for dates. Was second artist ever to sign with Decca, and continues to wax regularly for them. A big favorite who knows all the tricks and tempo.

- LPs: Dance Night Decca 8430

STAN WOLOVIC

Record Company: ABC Paramount
 Booking Office: WBKB, Chicago, Ill.

Wolovic's Polka Chips band is one of the finest of its kind. With an excellent LP and two singles to its credit to date, the band should prove a success wherever it appears. Wolovic and the band are regulars on the ABC-TV network show, It's Polka Time, and have had wide national exposure. This is an ideal group for polka sessions.

- LPs: Polkas ABC-Paramount 151
- The Polka Chips ABC-Paramount 204
- And the Polka Chips ABC-Paramount 215

FRANK YANKOVIC

Record Company: Columbia
 Booking Office: Independent

Just five pieces strong, but one of the most sought-after bands anywhere. Band makes it a habit of filling ballrooms, usually draws a tremendous response. It's a polka band, of course, and the most popular around. They often outdraw top name bands, and have set attendance records at some big ballrooms.

- LPs: It's Polka Night Columbia CL 974
- Polka Party Columbia CL 638
- TV Polkas Columbia CL 1038
- Polka In Hi-Fi Columbia CL-1146
- Polka Hop—Yankovic Style Columbia CL-1281

SI ZENTNER

Record Company: Bel Canto
 Booking Office: MCA

One of the newest big bands on the dance scene, this 16-piece aggregation is led by a top Hollywood studio trombonist (nine years on M-G-M staff orchestra). The arranging staff wrote a book emphasizing danceability yet with modern voicing; overall sound is big and full similar to the biggest bands of the '40's. Zentner's sweet, Dorney-ish trombone is heavily featured on Jumpers as well as ballads. Marked success of its first three band albums has helped this band cut a path for itself which should take it to the top of the dance band league.

- LPs: Introducing Si Zentner Bel Canto Rem-33 (RR-1007)
- High Noon Cha-Cha Bel Canto Rem-31 (RR-1011)
- Swing Fever Bel Canto Rem-36 (RR-1014)



*Nelson Riddle voted Best Motion Picture Orchestrator/Arranger of 1958

With grateful appreciation to all those who have made this award* possible.

Nelson Riddle

Forthcoming pictures:

Music composed and conducted for ...

"Hole in the Head", Sincap Productions starring Frank Sinatra and Edward G. Robinson

"Never So Few", MGM starring Frank Sinatra



On behalf of everyone concerned with "Gigi" we thank you for the awards*. What greater pleasure than being honored by your fellow craftsmen.

Arthur Freed
 Producer of "Gigi"

*Down Beat (3/19/59): Annual Movie Music Poll voted Gigi, "Best Musical Motion Picture of 1958"; "Best Original Song in a Motion Picture during 1958"; Maurice Chevalier as "Best Vocal Performance in a Motion Picture during 1958."

Strictly Ad Lib

(Continued from page 10)

Davidson, Bert Niosi, Ron Collier, Peter Appleyard . . . Lawrence Lipton, Chicago contemporary of Ben Hecht, Sherwood Anderson, and Carl Sandburg, has had a book called *The Holy Barbarians* published this month by Messner in which he discusses the bearded and sandled nonconformists and their attitudes toward jazz, sex, narcotics, art, and the law. Lipton lives on the West Coast and conducts a jazz canto poets-and-musicians workshop . . . In Washington, D.C., Felix Grant ("Mr. Jazz") has had his WMAL radio show expanded from one to four-and-a-half hours . . . Jazz inspired paintings by Ben Shahn are included in his new one-man show at the Downtown Gallery. Titles include *Frenzied Drums*, *When The Saints—*, and *Composition with Clavinet and Tin Horn* . . . Art D'Lugoff's activities have expanded from the Village Gate to the presentation of Mahalia Jackson (April 3) at the Brooklyn

academy of music . . . Also on April 3, Alan Lomax and Louis Gordon put on Folk Song '59 at Carnegie Hall featuring Muddy Waters, Jimmy Driftwood, Memphis Slim, Mike and Pete Seeger, Blue Grass Band, Rock 'n Roll quartet, and a Gospel Choir . . . The first class to graduate from the new Air Force academy in Colorado this June will dance to the music of Les Brown's orchestra.

Modern jazz groups are being featured every Saturday night at the Sounding Board theater on New York's Second Ave., corner of 9th St. Admissions are by contributions and showpeople are invited after their shows . . . The Joe Bushkin quartet recently played jazz arrangements on a Bell Telephone sponsored music and dance program over CBS color TV, which also featured the Ximenez-Vargas Ballet Espanol performing Flamenco dances . . . Abe Turchen presented *Jazz At Town Hall* on a recent Friday night, featuring the English Chris Barber jazz band (they have hit No. 4 on the parade, *Petite Fleur*) . . . Town Hall also resounded last month to a concert (given at 8 and 11) featuring Dizzy

Gillespie and band, Dakota Staton, Chris Connor, and Thelonious Monk with his group (1959 is becoming Monk's big year) . . . Another in the spring parade of concerts was Bill Fuller's offering of Lionel Hampton and band, Carmen McCrae, and the adled attraction of the fine Newport Youth band directed by Marshall Brown, with Leonard Feather emceeing, at Carnegie Hall.

The Living Theater put on several performances of poetry and jazz with the Charlie Mingus Jazz Workshop presented, along with the first eastern appearance of poet Kenneth Patchen. Sessions were held at the Living Theater, located at 6th Ave. and 14th St. on the edge of Greenwich Village . . . Dr. Barry Ulanov, frequent *Down Beat* contributor, recently was elevated to an associate professorship in English at Barnard college . . . U.S. Post Office Department has been accused of subsidizing rock n' roll, jazz, and hillbilly music due to the ruling last August that designated all phonograph records as educational material and eligible for fourth-class mail rates. A House member does not feel such songs as *You Bug Me Baby*, *Picking On The Wrong Chicken*, and *Splish Splash* are educational . . . Steve Allen had Earl "Father" Hines guest on his show and play Hines' immortal version of *Boogie Woogie On The St. Louis Blues*. Tribute was due Earl, as Allen made a record of the number in the Hines vein and is reaping the rewards of a hit . . .

IN PERSON: Cab Calloway is playing the San Juan, Puerto Rico scene . . . Eddie Heywood left The Composer and opened at the new The Living Room near Second Ave. and 48th St. . . . Louis Armstrong and His All Stars toured the British Isles during the month of March . . . Abbe Lane brought her revue to the Casa Cugat in the Shelton Towers on Lexington Ave. Xavier Cugat was there, too . . . Larry Elgart's swinging band replaced the Lombardo-ites in the Roosevelt grill, so Guy could take his spring tour . . . Tentatively scheduled for May at the Roundtable are Dukes of Dixieland and Red Nichols to be followed by Jack Teagarden . . . Bill Farrell, popular pianist at the late Place Elegante, took over at the Bird n' Glass the middle of March . . . Charles Mingus' quintet followed the Tristano-Konitz-Marsh group at the Half Note cafe . . . Sammy Davis, Jr. put in some time at the Copacabana.

COMING SOON IN DOWN BEAT

Personality sketches of:

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Chicago

JAZZNOTES: Disc jockeys Dan Sorkin and Mike Rapchak are working on a jazz show for possible airing on station WCFL. Sorkin currently is emceeing the Friday night mid-night variety show on NBC-TV here, in addition to handling early morning chores at WCFL. Rapchak continues to warm the night air with his tastefully programmed all-night show at WCFL . . . The collegiate jam sessions continue at both Northwestern and the University of Chicago. The Wildcat sessions take place in Scott hall on the Evanston campus at 3:30 each Friday afternoon. The U. of C. cats congregate at the Reynold's club at the same time.

IN PERSON: The Stan Kenton band is in complete charge of affairs at the Blue Note these evenings. The band, as brassy and exciting as ever, includes some new faces this time around, including bassist Scott LaFaro . . . Carmen Cavallaro is smiling at the London House keyboard these evenings, as he leads his group through pop and near-jazz territory.

Franz Jackson's Dixie band, pictured in the last issue of this magazine, continue to draw throngs to the Red Arrow in Stickney on weekends . . . Georg Brunis does likewise at the 1111 club on Bryn Mawr . . . Art Hodes continues at Rupneck's . . . Frances Faye is at the Black Orchid. The Bob Davis trio and Duke Hazlett are working for customers of the Black Orchid's Junior room. Diahann Carroll opens at the Orchid on April 29. Billy Eckstine is set for a July 10-23 Orchid appearance and Johnny Mathis has been booked by the club for two weeks in October . . . The genuinely unique Maurice Chevalier is on a one-show-per-night basis at the Empire Room of the Palmer House . . . Calypso continues to reign at the Blue Angel on north Rush, at Chicago.

Marian Anderson will appear in concert at Orchestra hall on Sunday afternoon, April 5. The Polish pianist, Andre Tchaikowsky, is set for Orchestra hall two weeks later . . . The April 29 chamber music concert at Roosevelt university's Ganz recital hall will include works by Hindemith, Husa, and Chausson. The concerts are free; they begin at 12:45 p.m. . . . Theodore Bikel, of Hollywood, Broadway, and folk music fame, opens at the Gate of Horn on April 15. Josh White is set to follow Bikel.

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Los Angeles

JAZZNOTES: New arrivals on the coast: Zoot Sims and Jackie Paris. Zoot will live here and perhaps work with Terry Gibbs' big band (with which he sat in the night he arrived in L.A.); Paris is slated for club dates here and in Las Vegas and will also record several albums.

Here's the inside story on the Sinatra-Sammy Davis estrangement (as revealed by the Hollywood Reporter's Mike Connolly): In a Chicago interview Davis declared, "His (Sinatra's) talent is no excuse for his bad manners." Hopping mad, Frankie ousted Davis from upcoming roles in the films *Ocean's 11* and *Never So Few*, refused to kiss and make up to Sammy's overtures when the two were playing in Miami. At presstime it was still "Bombs Away!"

Drummers Bob Yeager and Roy Roten turned down the Les Brown drum chair vacated by Lloyd Morales. Rumor hath it that the Brown band may get the Steve Allen Show this fall (although Harry James also is in the running) and if it happens there will probably be an established studio drummer behind the skins.

Louis Prima and Keely Smith reported negotiating with TV packager Henry Jaffe for a video series before Prima was hospitalized for recurring headaches and dizzy spells. That's Vegas for you . . . The Portland, Ore., Centennial will probably include a week of jazz as part of the festivities. MCA's Jerry Perenchio is steering the deal. But what jazz does MCA have?

San Francisco

IN PERSON: Judy Tristano, after eight months, left the Cabana, to be succeeded by the Jazz Preachers March 5. Group includes Frank Haynes on tenor, Ole Calmeyer on piano, Lee Williams on drums, and Carl Brown, bass . . . Paul Bley into Mr. Smith's, replacing Pony Poindexter . . . The Backstage has been using jazz on weekends of late, including the Dave Van Kreidt and Jack Taylor groups . . . Eydie Gorme followed Nat Cole at the Fairmont Hotel for a three-week run beginning March 24 . . . Marty Marsala is settled at the Kewpie Doll indefinitely . . . Jackie Cain and Roy Kral followed the successful Hendricks-Ross-Lambert group into the hungry i March 12.

—dick hadlock

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2nd Solo - Original - Tenor Sax. Note: 2nd chorus may be repeated by any DEDRICK.

Musical score for Tenor Sax, 'Easy Does It!'. The score consists of 11 staves. It begins with a 'COMBO' label. The first staff is the 1st Solo, marked 'Solo - Original - Tenor Sax'. The second staff is the 2nd Solo, also marked 'Solo - Original - Tenor Sax'. The score includes various musical notations such as notes, rests, and dynamics (mp, f). There are also some handwritten annotations like 'f' and 'mp' throughout the piece. The piece ends with a 'CODA' section.

Alto Sax

Combo

"EASY DOES IT!"

1st Solo - Alto Sax. Note: 2nd chorus may be repeated by any DEDRICK.

2nd Solo - Alto Sax. Note: 2nd chorus may be repeated by any DEDRICK.

Musical score for Alto Sax, 'Easy Does It!'. The score consists of 11 staves. It begins with a 'COMBO' label. The first staff is the 1st Solo, marked 'Solo - Alto Sax'. The second staff is the 2nd Solo, also marked 'Solo - Alto Sax'. The score includes various musical notations such as notes, rests, and dynamics (mp, f). There are also some handwritten annotations like 'f' and 'mp' throughout the piece. The piece ends with a 'CODA' section.

Bass - Guitar

COMBO

"EASY DOES IT!"

BASS - GUITAR

Note: 2nd chorus may be repeated for additional jazz solos.

By RAY DEDEKIC

[A] RELAXED SOLO - NOT TOO FAST

The musical score is written for Bass-Guitar in 4/4 time. It consists of several staves of music with various dynamics and articulations. The first staff begins with a **[A]** section marked "RELAXED SOLO - NOT TOO FAST". The notes are: F (f), Gm7 (mp), Gm6 C7, F M7, F, Gm7, Cb9 (f), F, Gm7 Gm6 C7 (mp). The second staff continues with: F M7 (f), F, Db7, Cb9, A, F (mf), and a **[B]** section with F9. The third staff has: Bbm7 Bb, Eb9, D9, Db9, C7 Cb9. The fourth staff has: F (f), Gm7 Gm6 C7 (mp), F, Dmi7, Gm7, C7 C# (f), F, Gm7 Gm6 C7 (mp). The fifth staff has: F (f), Bbm7 Eb7, Ab, Fm7, Bbm7 Eb7, Ab, Fm7, Bbm7 Eb7. The sixth staff has: Ab, Fm7, Bbm7 Eb7, Ab (f), Bbm7 Eb7 b5, Ab, Ab Bb9 A9, Ab, Ab9. The seventh staff has: Db, Cb9, F9, E9, Eb9, Eb9. The eighth staff is a **(Piano Solo)** section with notes: Ab, Bbm7 Eb7, Ab, Bbm7 Eb7 b5 Ab, Bbm7 Eb9 A (#9), Ab, Bbm7, Ab, D.C. (f). The final staff is a **[CODA]** section with notes: F, Dbm7, and a final chord.

Trumpet (or Clarinet)

Coda

"EASY DOES IT!"

1st Part - Bb Trumpet (or Clarinet)

Note: 2nd chorus may be repeated for additional jazz solos

By **ART DEDRICK**

A DELAYED SWING (see 1st part)

B

C

SOLD - BE LIKE AN ALL NIGHTER

D **E** **F** **G**

F# **F#** **F#** **7** **D.C. 1st time**

CODA

Piano

Drums

[CANTO]

"EASY DOES IT!"

DRUMS

RELAXED SWING (Waltz/Gallop)

Note: 2nd chorus may be repeated
for additional jazz solos.

By ARF DEDDICK

First staff of musical notation for drums, including dynamics markings like *f* and *mf*.

Second staff of musical notation for drums.

Third staff of musical notation for drums, including a section labeled "Solo".

Fourth staff of musical notation for drums, including a section labeled "(Piano Solo)".

Fifth staff of musical notation for drums, including a section labeled "D.C. to [C] at [C]".

[CODA]

H. Har C. im.

Sixth staff of musical notation for drums, including a section labeled "H. Har C. im.". Dynamics marking *f* is present.

Piano

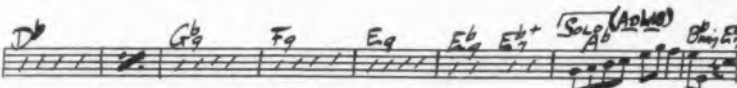
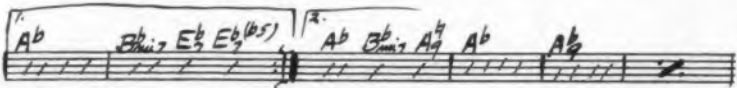
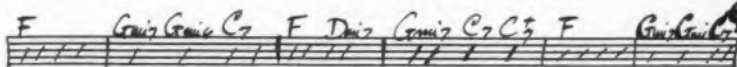
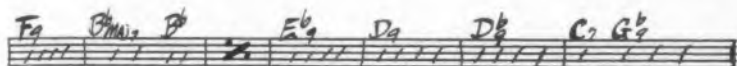
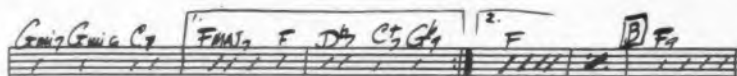
COMBO

"EASY DOES IT!"

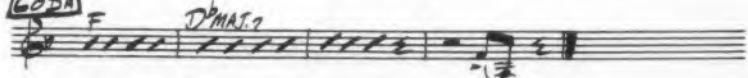
BY ART DEDRICK

PIANO

[A] RELATED SWING



CODA



heard in person

RED NORVO QUINTET Zucca's Cottage, Pasadena, Calif.

In a last local stand prior to joining Frank Sinatra at Miami's Fountainebleau, the Rooster exhibited the most driving group he's headed in recent years at this suburban restaurant room. The addition of drummer Johnny Markham completes the feeling of spirit and spunk so evident in the group's cleanly arranged charts (*Beginning To See The Light; If I Had You; Funny Valentine; The Devil And The Deep Blue Sea*, etc.).

Norvo's vibes remain a fascinating medium of expression for this jazz great as he comps with four mallets or takes off alone in blurring solo style. All the men are heard to good advantage—guitarist Jimmy Wyble,

altoist-flutist Jerry Dodgion, bassist Red Wooten, and drummer Markham. Wyble and Dodgion continue to develop and impress as jazzmen of growing stature.

After a week of concerts with Sinatra in Australia, the quintet returned to the singer's home base, the Sands hotel in Las Vegas.

—john tynan

BROTHER JOHN SELLERS Gate of Horn, Chicago

Brother John is difficult to classify, a factor which works against him commercially, yet which makes his presentation fascinating for an audience. Agents and record company chiefs want to label him. This is not easy, since he has an astonishingly varied repertoire.

He sings blues, folk ballads, gospel songs, and choice, rarely-done pop standards. He sings all of them with great spirit, a splendid sense of dramatic values, a keen approach to dynamics, and a rhythmic orientation that can inspire any audience.

In a typical set, he sang *Mamie Don't Be That Way*, a blues; *Boll Weevil*, a witty rural dialogue; *You Sing On*, a wild Baptist shout; *Jericho*; *How Come Me Here*, a slave song; *Miss Otis Regrets* (someone remembers Ethel Waters, fortunately); *Goodnight Irene*, and *Didn't It Rain*. Backed tastefully by guitarist Frank Hamilton, he captivated the Gate of Horn audience, had them keeping time, shouting encouragement, and on his side throughout.

Quite popular in Europe, Brother John has had troubles here. A wise record company would latch on to him soon. His potential, as a recording artist and concert performer, is infinite.

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