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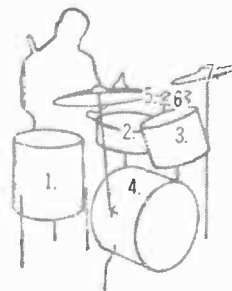
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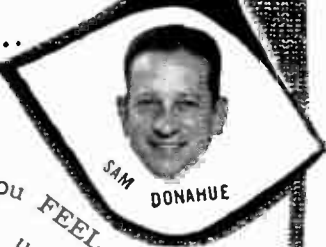
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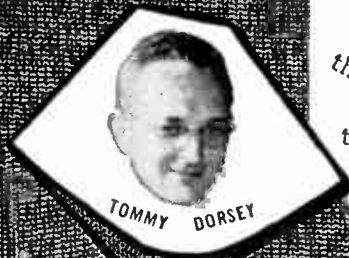
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The First Chorus

This is *Music '57*, the second annual yearbook of music written and edited by the staff of *Down Beat*.

In it you will find large chunks of reference material, such as hundreds of biographies of music personalities, a list of jazz record companies, a compilation of all national awards made in the field of music in the last year, the year's best-selling records, and a list of all the winners of the polls conducted by *Down Beat* in 1956.

The Year in Music section offers chronology of the year as seen through the pages of *Down Beat*, plus thorough summaries of activities in the fields of jazz, popular music, and the classics, movies and radio and TV.

We've reprinted six of the most outstanding *Blindfold Tests* by Leonard Feather that appeared in *Down Beat* in '56, and have included among the some 200 photographs in the book, a four-page folio of jazzman Paul Desmond's camera work.

Music '57 was designed as a sturdy, handy, workable reference book. And we naturally hope that you will find it of much aid in your enjoyment of music and knowledge about its personalities.

If you have any comments to make about *Music '57*, we'd like to hear from you. Particularly about any additions or expansions of sections for next year's book. Mash notes are fun to read, but we'd rather hear the suggestions and criticisms. They'll help us make *Music '58* even more valuable.

Jack Tracy



January, 1957

Vol. 2, No. 1

A Maher Publication

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-0300. Publisher—Charles Suber; Executive Editor—Jack Tracy, Circulation Director—Robert Lynn, Editorial—Don Gold, Lois Polzin, Advertising—Gloria Balawin, James Mulvey . . . NEW YORK—370 Lexington Ave. MURRAY HILL 6-1833. Editorial—Nat Hentoff, Associate Editor; Dom Cerulli; Advertising—Mel Mandel, Advertising Manager . . . HOLLYWOOD—6124 Santa Monica Boulevard, HOLLYWOOD 3-6005. Charles Emge, Manager; John Tynan.

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Published annually by Maher Publications, Inc., 2001 Calumet Avenue, Chicago 16, Ill., No. 1. Single copy price: \$1.00, payable in advance. Add 25c for copies outside the United States and its possessions. Printed in U.S.A., John Maher Printing Company, Chicago, Ill. Not responsible for unsolicited manuscripts. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. On sale January of each year.

OTHER MAHER PUBLICATIONS: DOWN BEAT; UP BEAT; COUNTRY AND WESTERN JAMBOREE; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS.

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Chronology Of The Year

A Look At The Last Year In Music Through The Eyes Of Down Beat

DECEMBER, 1955

Charlie Parker, one of the most influential figures in jazz history, became the fourth person to be named to the Music Hall of Fame by *Down Beat* readers . . . Rep. Adam Clayton Powell, Jr. announced in Washington that a series of goodwill tours would be placed under state department sponsorship. The tours, featuring Count Basie, Dizzy Gillespie, Louis Armstrong, and Tito Puente were scheduled to visit Asia, Africa, the Middle East, and the Far East . . . The Dance Orchestra Leaders of America re-elected Les Brown president . . . Lud Gluskin, an AFM member for 40 years, was expelled from the union for illegally recording cue, bridge, and background music for network TV films . . . Eartha Kitt was signed to play the lead in a musical entitled *Jazz Getaway* . . . NBC's *Monitor* show cut eight hours from its schedule . . . Joyce Bryant, successful 28-year-old vocalist, announced her retirement from show business to enter religious training as a missionary for the Seventh Day Adventist church.

Actor-trombonist Conrad Janis and his band were slated to be featured in the musical revue *Joy Ride* . . . Ella Fitzgerald joined Eddie Fisher on CBS-TV's *Ford Star Jubilee* show presenting the story of American music . . . Cafe Society Downtown in New York instituted a big band policy, with Lionel Hampton's band starting off the series . . . *Mr. Wonderful*, starring Sammy Davis Jr., was slated to open on March 16 . . . Frank Sinatra was signed by Paramount to star in *The Joker is Wild*, Joe E. Lewis' biofilm . . . Stan Kenton's *Jazz Showcase '55* tour, with Shorty Rogers and the Giants, followed up a successful 14-college jaunt with sessions at additional western schools . . . Dick Haymes starred on CBS-TV's *New Year's in New York*.

James C. Petrillo, AFM president, revoked his ban on an appearance by Local 47's Cecil Read before the international board regarding the union trust fund. Petrillo followed this action with a wire to the local, declaring that he would not furnish documents and information previously requested by Read to aid his presentation before the national board . . . For their work in behalf of Israel, Lionel Hampton and Danny Kaye were honored with the International Brotherhood award . . . Norman Granz won a Houston judicial victory, after spending \$2,000 to do so, when dice game charges against members of his JATP group were dismissed . . . Debut records prepared to release a special third anniversary LP, *Autobiography in Jazz* . . . Universal-International's *The Nat King Cole Story* was scheduled to be released Christmas week . . . Louis Armstrong was awarded the Grand Prix de Disque by the Hot Club of France for his Columbia LP, *Louis Armstrong Plays W. C. Handy*.

JANUARY

Louis Armstrong was signed for a feature role in the *High Society* film, joining a cast headed by Bing Crosby, Frank Sinatra, and Grace Kelly . . . Woody Herman's reorganized band debuted in New York for a Basin Street weekend . . . Columbia records planned a large-scale Benny



Charlie Parker
In the Hall

Goodman project in connection with the release of Benny's film biography . . . Contracts were signed by Stan Kenton for a tour of England in exchange for an American tour by Ted Heath's band.

Frank Sinatra signed to conduct a 16-piece orchestra in a selection of original compositions by Hollywood arrangers and composers. Frank signed a new seven-year contract with Capitol records . . . Lee Konitz departed for Germany to play concert dates with Lars Gullin and the Hans Koller unit . . . Rev. Alvin Kershaw, who won \$32,000 on *The \$64,000 Question*, was signed by Decca to select a basic jazz library . . . Judy Garland signed with CBS-TV, which gives the network her exclusive services for three years . . . Liberty records filed suit against Mercury records for alleged pirating of the arrangement of Liberty's Julie London best-seller, *Cry Me a River*.

Eddie Fisher and Debbie Reynolds signed to co-star in the RKO film *Every Mother Should Be Married* . . . Elvis Presley was signed by RCA Victor for a reported \$40,000 and a new convertible . . . Chet Baker opened a seven-week engagement at a night club in Milan, Italy. He was scheduled to tour the continent, followed up by a trip to Japan . . . Gerry Mulligan set a European jaunt, too, opening in Paris in late February . . . Creed Taylor, head of jazz for the ABC-Paramount label, announced a jazz educational series of 12 LPs, to be called *Know Your Jazz*. The series intended to present a cross section of the contemporary jazz scene via four LPs each month . . . Julian (Cannonball) Adderley, widely publicized young Florida altoist, scheduled a road tour with his own quintet beginning early next month . . . Lena Horne, tired of waiting for *Queen of Sheba* to materialize, withdrew from the Broadway production . . . *Porgy and Bess* was set for an appearance in Warsaw at the end of January . . . The justice department investigated possible violations of antitrust laws by major record manufacturers.

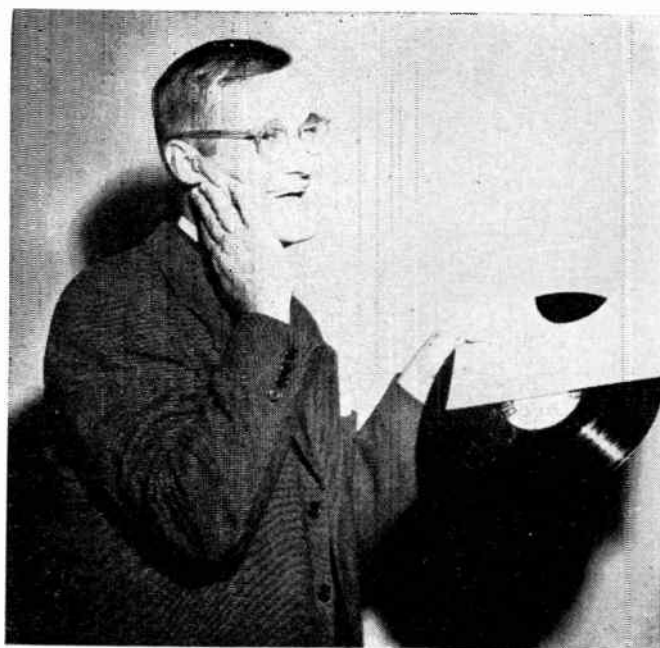
Eddie Fisher signed a 15-year exclusive radio-TV contract with NBC . . . Leonard Feather's *Encyclopedia of Jazz* went into its second printing after six weeks on the market; first printing was 10,000 . . . Ann Richards (Mrs. Stan Kenton), who rose from obscurity to a No. 1 spot in the *Down Beat* fan poll in the last year, retired from show business . . . Lionel Hampton resumed work after prolonged hospitalization resulting from the bus crash he was in last year. The Hampton band departs for a European tour the middle of the month.

FEBRUARY

Buddy Rich announced that he would give up drumming for a career as a song and dance man . . . Norman Granz announced the formation of the Verve pop label and Down Home Dixieland label . . . After 20 years with the Decca label, Ella Fitzgerald switched to Granz' Verve label . . . Benny Goodman brought a new band into the Empire room of New York's Waldorf-Astoria . . . Erroll Garner signed a pact with Columbia records and filled his first booking as a major hotel act at St. Louis' Congress.

JATP began another European tour in Oslo, with major cities in Norway, Denmark, Sweden, France, Germany, Italy, Holland, Switzerland, Austria, and Israel to follow . . . John (Skipper) Mills, for 20 years the bass voice with the Mills Brothers, retired at 74 . . . Harry James disbanded his 16-piece orchestra and formed a 10-man combo, which opened at El Rancho in Las Vegas under terms of a 10-year, four-weeks-a-year, contract . . . *Down Beat's* second annual motion pictures awards poll named Frank Sinatra top male music personality, Doris Day top female music personality.

The parade of musicians to the continent continued. Stan Kenton prepared to sail for England with a reorganized 20-piece band that included tuba and two French horns . . . Gerry Mulligan's group, including Bob Brookmeyer and Zoot Sims, departed for Italy . . . Billy Eckstine completed



Rev. Alvin Kershaw
In "The Chips"



Lee Konitz
A Journey

arrangements for his third annual variety tour of England in May . . . ABC-Paramount label signed pianist Billy Taylor to a three-year exclusive contract and was negotiating with Jackie Cain-Roy Kral, Lee Wiley, and Jimmy Raney.

A host of Benny Goodman sides poured into the market, timed to capitalize on the promotion of the biofilm . . . Louis L. Lorillard, president of the Newport Jazz festival, stated that he would move the festival unless Newport shows more interest in it . . . The Composers and Lyricists Guild of America authorized president Leith Stevens to open negotiations with movie producers on minimum wage scales and rights of composers and songwriters.

Toshiko Akiyoshi, recently arrived jazz pianist, was studying jazz on an indefinite scholarship at Berklee School and making guest appearances at jazz spots in Boston . . . Nesuhi Ertegun, head of jazz for Atlantic Records, signed Jimmy Giuffre, the Modern Jazz Quartet, Chris Connor, Milt Jackson, Charlie Mingus' Jazz Workshop, and George Wallington . . . RKO announced plans to film the biography of bandleader Ben Bernie.

MARCH

Buddy Rich sidetracked his song and dance act to sign with the Harry James band as featured instrumentalist . . . Bill Harris, in semiretirement in Miami for two years, went back on the road with the Woody Herman band . . . Paul Whiteman conducted the annual George Gershwin memorial concert at Carnegie Hall . . . Kapp Records completed purchase of Trend Records and planned to release sides by ex-Trend stars Matt Dennis, Dave Pell, the Hi-Los, Claude Thornhill, Jerry Fielding, Abe Most, and John Graas.

From London, Artie Shaw announced that he planned to remain in Europe for two years . . . Jazz concerts were included for the first time in the annual music and drama festival at Stratford, Ont., scheduled for midsummer . . . Jazz pianist Bobby Scott started on a tour of the clubs in his new role of pop vocalist, as a result of his ABC-Paramount *Chain Gang* hit.

The Massachusetts legislature considered a bill to prohibit ASCAP, BMI, and similar organizations from collecting fees for use of their music in that state . . . The itinerary for the Dizzy Gillespie state department tour was slated to include India, Iraq, Turkey, Lebanon, Syria, Egypt, Israel, Greece and Yugoslavia . . . The AFM hoped to have bills recommending the end of the 20 percent amusement tax on the floor of congress during the first half of the year.

A steady infiltration of jazzmen into film studio staff orchestras continued with the signing of John Graas, Milt Bernhart, Don Fagerquist, and Vern Friley by major studios . . . Dean Robert A. Choate of Boston university, president of the Music Educators national conference, announced that the April conference in St. Louis, Mo., would include jazz contributions by George Wein and Rev. Norman O'Connor.

Sammy Davis Jr.'s new Broadway show, *Mr. Wonderful*, opened to mixed reviews . . . German jazz pianist Jutta Hipp opened at New York's Hickory House . . . Harry Belafonte went into rehearsals for *Sing, Man, Sing*, slated to open in Cleveland next month . . . Norman Granz' Verve label released its first LPs, highlighted by *Anita O'Day Sings* . . . Storyboard, Inc., producers of TV film commercials, used several prominent jazzmen in its projects. Shorty Rogers, Shelly Manne, Turk Murphy, Dizzy Gillespie, and Benny Carter were among those participating in Storyboard commercials.

APRIL

With the Stan Kenton-Ted Heath exchange set, there was talk of a Louis Armstrong-Freddy Randall switch in the Anglo-American music scene . . . Cecil F. Read, AFM



Toshiko Akiyoshi
From Foreign Shores



Artie Shaw
To Foreign Shores

Local 47 vice president, claimed to have assumed power in the local when president John te Groen was ousted from office pending trial board meeting . . . Frank Dailey, owner-manager of the famed Meadowbrook in Cedar Grove, N. J., died at the age of 55 . . . Edwin Franko Goldman, bandmaster and composer, died at the age of 78.

Altoist Bud Shank signed a three-year contract with Pacific Jazz records . . . ABC-Paramount signed Janet Brace to a five-year contract . . . Joe Mooney opened a restaurant-lounge called The Grate in midtown Miami Beach . . . Fred Reynolds was named jazz a&r chief for RCA Victor . . . JATP returned from Europe ahead of schedule, having eliminated the originally-planned Israeli and Italian dates.

Erroll Garner did a guest shot on the Steve Allen show, followed up by a Town Hall concert . . . A symposium on jazz was a featured portion of the third annual University of Connecticut Fine Arts Festival . . . A riot at Massachusetts Institute of Technology, in which a student suffered critical injuries, prompted Cambridge mayor Edward J. Sullivan to ban rock and roll record hops . . . Vocalist Helen Forrest filed a \$650,000 damage suit against RCA Victor, charging unauthorized use of her voice in a Victor LP.

New jazz compositions were featured in a recital in Boston by students of the Berklee School of Music . . . New York's Birdland booked classical pianist Friedrich Gulda for early summer . . . RCA Victor released six stereophonic tapes to the public, with one more release each month promised for the rest of the year.

MAY

Lena Horne cut a series of TV commercials in London, before heading for Paris to open at the Moulin Rouge early this month . . . Benny Goodman's band started a series of college one-niters . . . Duke Ellington, Dave Brubeck, and the Modern Jazz Quartet were among the jazz musicians announced to participate in the Stratford, Ont., Music festival during July and August . . . Woody Herman's Third Herd appeared at the Festival of the American Arts at Marquette university.

The anti-Petrillo brushfire that swept through Los Angeles Local 47 reportedly spread to the AFM's largest local, 802 of New York . . . *Down Beat's* third annual deejay poll named Frank Sinatra the top recording personality of last year, Pat Boone the best new male singer, and Gale Storm the best new female singer . . . Duke Ellington became the first jazz personage and the first native American to be placed in line for membership in the national music fraternity Kappa Gamma Psi.

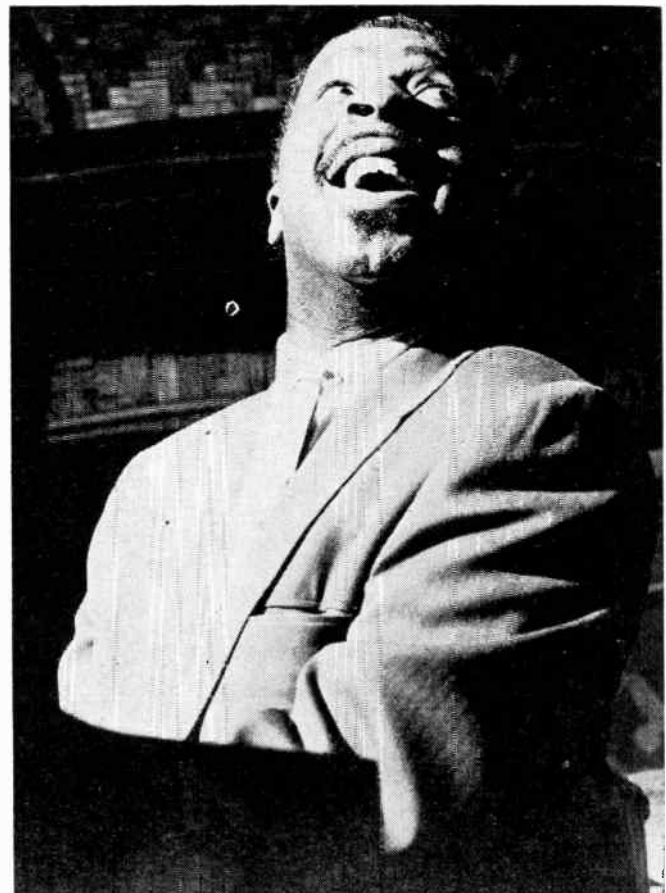
Oscar Peterson and Erroll Garner drew first call to soundtrack the piano solos in 20th Century-Fox's upcoming filmization of the jazz novel, *Solo . . . Fusion*, a new work by experimentalist Teo Macero, was performed by the Columbia university orchestra . . . Hugo Winterhalter was signed by RKO to arrange the musical settings for the Eddie Fisher-Debbie Reynolds film, newly titled *Bundle of Joy*.

My Fair Lady become the first work in the 21-year history of the New York Drama Critics Circle to win a unanimous award. It was named the best musical of the season by the 21 critics . . . *The Little Revue*, by Vernon Duke and Ogden Nash, opened in New York with Charlotte Rae, Joel Gray, and Larry Storch in the cast . . . Swedish trumpeter Rolf Ericson left the Les Brown band to lead a combo of American jazzmen in a three-month tour of Europe.

Kapp records signed singer-pianist Buddy Greco . . . Elvis Presley's recording of *Heartbreak Hotel* soared over the million mark . . . Three Hollywood studios were at work trying to nail down the rights to a Louis Armstrong biography . . . Armstrong left early in the month to tour England with his All-Star group . . . Ted Heath closed a 7,000-mile U. S. tour with a sellout Carnegie hall concert. Veteran musician Adrian Rollini died at the age of 52.



Friedrich Gulda
Jazz Plus Classics



Erroll Garner
A Guest

JUNE

Ray McKinley was auditioning arrangers and musicians for his newly formed Glenn Miller orchestra . . . Johnny Mercer was named president of the Hollywood chapter of the Academy of TV Arts and Sciences . . . Phineas Newborn cut an LP for Atlantic . . . Elvis Presley's pop LP broke all RCA Victor pop album sales records, sailing past the 300,000 mark . . . The Berkshire Music Barn in Lenox, Mass., announced a summer-long jazz festival starting in July, with Louis Armstrong, and ending in September with the Modern Jazz Quartet.

Al Manuti, president of AFM Local 802 in New York, attacked Cecil Read and the anti-Petrillo Local 47 (Los Angeles) in a bitter editorial in *Allegro*, 802's official publication . . . Lawrence Welk and his orchestra signed a contract for a second ABC-TV show . . . The Philadelphia orchestra and the Chicago Symphony's Fritz Reiner were honored in *Down Beat's* annual Classics Critics poll . . . Glen Gray and his new Casa Loma orchestra signed a recording contract with Capitol.

Paul Whiteman began an all-music program on NBC-TV . . . Count Basie began work on a history-of-jazz presentation, which could also serve as the basis for a new musical revue he hoped to present . . . Victor scheduled the release of an LP based on the jazz-inspired Alcoa-TV hour program, *The Magic Horn* . . . Nat Cole and Dean Martin were named in the selections for America's 10 best-dressed men by the Men's Apparel guild.

Ernest Warren, piano; Milt Hinton, bass, and Billy Bauer, guitar, were added to the faculty of the Gene Krupa-Cozy Cole Drum school in New York. The school, slightly more than two years old, boasted 135-150 pupils a week, on a year-round basis . . . Herb Pomeroy's band, Japanese pianist Toshiko Akiyoshi, and altoist Julian (Cannonball) Adderley appeared in the jazz presentation at the Boston Arts festival.

The Modern Jazz Quartet appeared on the Sunday morning CBS-TV religious program, *Look Up and Live* . . . Sarah Vaughan signed a new contract with Mercury, to record pop sides for the major label and jazz tunes for the EmArcy subsidiary . . . The Spring Street Stompers of Williams College, Williamstown, Mass., won the National Collegiate Jazz contest sponsored by the Wurlitzer Co. . . . Trumpeter Clifford Brown and pianist Richie Powell were killed in an auto crash en route to Chicago.

JULY

Singer Roy Hamilton retired from show business to try his hand at painting and songwriting . . . J. J. Johnson and Kai Winding brought an end to their partnership, amicably, to head separate groups . . . The Unison Social club, the forum for dissident opinions within the membership of AFM Local 802, totaled 350, compared to the initial April strength of 112 . . . Stephanie and Philip Barber, owners of the Music barn and inn at Lenox, Mass., announced a summer jazz colony schedule beginning next month.

RCA Victor and *Down Beat* joined in a project to prepare and release eight to 10 LPs of memorable collectors' item recordings from the Victor vaults . . . Pete Rugulo signed with Mercury Records. He was scheduled to record three LPs a year . . . Police closed down a dance featuring rock 'n roll music in San Francisco . . . Harry Belafonte resumed work after recuperating from an operation for an acute laryngitic infection.

Count Basie's band parted company with CBS radio's *Rock 'n Roll Dance Party* show . . . After a 20-month absence, Art Pepper returned to the jazz scene with the Jack Montrose quintet . . . Singer Mary Ann McCall signed a three-year contract with Savoy Records.

Trumpeter Max Herman, formerly with the old Bob Crosby band, was appointed interim vice president of AFM



The Basie Band
A History of Jazz



Clifford Brown
Final Bar



J. J. and Kai
Splitsville

Local 47. He replaced Cecil Read, whose one-year suspension was upheld at the Atlantic City AFM convention. Members of the faction led by Read, however, insist that they will not break with the AFM . . . Harvard sophomore Joseph Raposo, alternate pianist at Boston's Storyville, was awarded the music scholarship to the Fontainebleau School of Fine Arts in Paris. His interest in jazz was an important factor in the award.

French pianist-arranger Andre Persiany arrived in New York and was readying a big band session for Angel . . . When asked about future plans after the annulment of his ninth marriage, Charlie Barnet said, "I think I'd better retire."

All new MGM 12" LPs received a special treatment said to eliminate effectively the possibility of their attracting dust by static electricity. It was the latest in the series of steps taken by record companies in the realm of hi-fidelity.

AUGUST

Dave Brubeck was named in a \$1,562,000 damage suit by Milstone Productions, Inc., and TV producer Louis Gartner. The suit charged the pianist with failing to keep a promise to do a TV series for the company . . . The Modern Jazz Quartet was slated to tour with this fall's Jazz at the Philharmonic group . . . The first annual New York jazz festival starred Count Basie, Dave Brubeck, Erroll Garner, Gerry Mulligan, Billie Holiday, Lester Young, the Modern Jazz Quartet, Gene Krupa, Don Elliott, Anita O'Day, Billy Taylor, and the Jazz Messengers.

NBC radio-TV slated the *Bandstand* show for the 10 a.m. to noon slot, with Les Brown, Ray Anthony, and the Dorsey brothers among those scheduled to bring bands in for the show . . . Nat Cole signed a three-year pact for personal appearances at Las Vegas' Sands hotel for a reported half-million dollars . . . Frank Sinatra played a theater date for the first time in years, a week at New York's Paramount.

Harry James was named for a nonmusical role in a western film to be produced by Ashcroft Productions . . . Former Duke Ellington cornetist and onetime bandleader Rex Stewart contracted to teach a course at Bennington college . . . For the second time in a year, the city fathers of Jersey City banned an in-person rock 'n' roll show.

Bally Records entered the LP field with five albums of European jazz, one each from England, France, Sweden, Switzerland, and Belgium . . . Columbia records announced that its dormant Okeh subsidiary will be reactivated. Arnold Maxin, a&r exec for the Epic label, began getting up an artist roster and collecting material . . . Norman Granz announced that he would invade the soundtrack album field by releasing on his Verve label the Fred Astaire, Audrey Hepburn, and Kay Thompson songs from the Paramount film, *Funny Face*.

Frank Sinatra sang at the Democratic convention in Chicago . . . Lena Horne continued her European triumphs with engagements in Rome and the south of France . . . The Roseland ballroom people in New York announced that the ballroom will move into its own \$2,000,000 building by the end of the year. In the same quarters since 1919, the ballroom will now be located at Broadway and 52nd St. . . . Duke Ellington recorded his Yale Bowl performance of *New World A'Comin'* with the New Haven symphony.

SEPTEMBER

Maynard Ferguson opened at New York's Birdland with one of the most exciting, star-studded bands ever assembled . . . Despite the efforts of Sen. Allen J. Ellender Sr. (D., La.), the final supplemental appropriations bill passed by congress did not exclude jazz bands and dance groups from taking part in the American cultural exchange programs . . . The success of the experiment of selling jazz records in



Modern Jazz Quartet
JATP Bound



Dodge, Desmond, and Dave
A New Suit

supermarkets in Boston and Philadelphia led to the expansion of the program in other major metropolitan cities.

The Crowell-Collier publishing firm bought the American recording interests of Concert Hall society and the five mail-order operations—Musical Masterpieces society, Opera society, Jazztone society, Chamber Music society, and the Handel society . . . Ray Noble, for 15 years the maestro on CBS radio's *Edgar Bergen Show*, returned to England, "perhaps for good."

Singer Mary Martin signed a three-year agreement with NBC, calling for her exclusive television services . . . Helen Merrill was set for her first European tour. She was set for three weeks at Paris' Club St. Germain, followed by a continental tour with the Birdland all-stars . . . A Carnegie Hall benefit was held for jazzman Arnett Cobb, recuperating from serious injuries suffered in an auto crash.

AFM locals in Wilmington, Del., set up the Clifford Brown Memorial Scholarship fund for local high school students wishing to pursue a musical career . . . Phineas Newborn Jr. signed with RCA Victor and cut his first sides with his regular quartet.

Count Basie and his band winged to Europe for a six-week tour . . . Singer Maxine Sullivan completed a play, *Gingerbread Girl*, for and about teenagers, which she was attempting to have produced in a community center . . . Gerry Mulligan, after fulfilling commitments to Mercury, planned to freelance . . . Fernando Lamas was slated to co-star with Ethel Merman in *Happy Hunting*, with book by Lindsay and Crouse, late in the year.

Grove Press announced the winter publication of *Big Bill Blues*, the autobiography of blues singer Bill Broonzy . . . The Dizzy Gillespie group returned from a swingin' tour of Latin America, sponsored by the U. S. state department.



Dizzy and Delegates
Goodwill Ambassador

OCTOBER

Film composer Leith Stevens filed a \$50,000 damage suit against jazz star Shorty Rogers for allegedly claiming unrightful credit for composition on the scores to the pictures *The Glass Wall*, *Private Hell 36*, and *The Wild One* . . . Duke Ellington signed with Columbia Records under an exclusive pact . . . The Herb Pomeroy orchestra was commissioned to produce a history of jazz concert by the Smith College Women of Wellesley . . . Jazz was a prominent feature at the Week of Light music festival in Stuttgart, Germany.

Lawrence Welk's band was named the Best Dance Band in *Down Beat's* fourth annual Ballroom Operators poll . . . Louis Armstrong was working out details for a trip to Russia . . . *Down Beat* initiated its 20th annual readers poll . . . Mel Tormé's success in Britain led to negotiations for a prolonged Tormé return there next summer.

Fantasy Records announced that John LaPorta would cut an LP combining Brahms' *Sonata for Clarinet and Piano* with a side of standard tunes . . . The *Voice of America's Music USA* program broadcasted the third annual American Jazz festival from Newport, R. I., to all parts of the world . . . Norman Granz added to his record roster Kay Thompson, Stuff Smith, guitarist Howard Roberts, Harry Edison, and re-signed Charlie Barnet.

New York's Paramount theater considered a return to stage shows spotlighting big bands . . . Duke Ellington's orchestra opened the Jazz at the Academy series at the Brooklyn Academy of Music . . . Gerry Mulligan's quartet was scheduled for part of an exchange package to tour Britain in February . . . The New York *Herald Tribune* appointed John Mehegan as regular reviewer of jazz concerts.

Chris Connor, the Modern Jazz Quartet, Helen Merrill, Tony Scott, Gerry Mulligan, and the Lee Becker dance group were among those appearing at a Jazz for Stevenson rally . . . Judy Garland, who won immense praise for her act at New York's Palace, considered taking it to London's Palladium . . . Jerry Lewis joined Decca Records as a vocalist and scheduled two standards for his first release.



Chris Connor
Gladly for Adlai

NOVEMBER

Singer Nat Cole and his trio initiated a 15-minute weekly show on the NBC-TV network . . . Bill Haley and His Comets were invited to give a command performance before Queen Elizabeth II in February . . . A three-man congressional investigating committee urged that legislation should be sought that would "protect the rights of all union members" who contribute to a "welfare fund" such as the AFM's recording performance trust fund.

The Modern Jazz Quartet, the Kurt Edelhagen orchestra, and German jazz harpist Johnny Teupen joined in the world premiere of a new work by Gunther Schuller, *Transformation*, at a concert in Freiburg, Germany . . . Nat Shapiro and Nat Hentoff, who co-edited *Hear Me Talkin' to Ya*, announced they will edit for Rinehart a collection of profiles of 21 leading figures in the history of jazz. Seven writers were slated to contribute three new studies apiece for the book.

RCA Victor opened a third classification, jazz, in its save-on-records plan by which record buyers purchase coupons and receive bonus discs for purchases . . . George Shearing's autobiography, tentatively titled *Sing Under My Fingers*, was scheduled for publication in the spring by Henry Holt & Co. . . . Benny Goodman and his orchestra scheduled a six-week far eastern tour for December, under the auspices of the international exchange program of the American National Theater and Academy, acting as professional agent for the U.S. state department.

Rodgers and Hammerstein announced plans to convert *Pipe Dream*, *Me and Juliet*, and *Allegro* into motion pictures . . . A Lionel Hampton concert at Royal Albert hall in London was canceled after teenagers rioted at a previous concert . . . AFM approval was expected for a Count Basie-Ted Heath Anglo-American band exchange in early '57 . . . Steve Allen was named "Man of the Year in Popular Music" in a poll conducted by the Westlake College Music in Hollywood.

MGM Records prepared to release a soundtrack album comprising musical numbers from *The Wizard of Oz*, the 1939 production with cast headed by Judy Garland . . . Jerry Gray dropped the Glenn Miller style he had featured since he left radio several years ago to begin his own dance unit . . . Kay Starr was slated to play the title role in an upcoming NBC-TV spectacular, *The Texas Guinan Story* . . . Ethel Waters made her first New York night club appearance in several years at the Reuben Bleu . . . Hal March and Nanette Fabray starred in NBC-TV's *High Button Shoes*.

DECEMBER

Jazzmen throughout the world offered tributes to Art Tatum, the illustrious pianist who died in November . . . CBS-TV commissioned jazz writer-researcher Fred Ramsey Jr. to assemble material on the roots of jazz, to be shown as part of the network's *Odyssey* series . . . Bandleader Tommy Dorsey died at the age of 51 on Nov. 26 . . . The Count Basie-Ted Heath exchange was set, with the British leader in the U. S. for three or four weeks beginning Feb. 8 and Basie in England for 16 days starting April 7 . . . The anti-Petrillo faction of AFM local 47 in Los Angeles won a substantial victory in the local's year-end elections, defeating Petrillo-backed candidates by a two-to-one margin.

The 20th annual *Down Beat* Readers Poll named Duke Ellington to the *Hall of Fame*. *Personalities of the Year* were Count Basie (jazz), Fats Domino (rhythm & blues), and Frank Sinatra (popular). Jazzmen honored by first-places included Dizzy Gillespie, J. J. Johnson, Paul Desmond, Stan Getz, Gerry Mulligan, Tony Scott, Erroll Garner, Barney Kessel, Shelly Manne, Ray Brown, Bud Shank, Milt Jackson, Don Elliot, Art Van Damme, and John Lewis.

Joe Williams and Jo Ann Greer won the band singer titles; Les Brown took the dance band crown and Count Basie the jazz band title. The Modern Jazz Quartet was named No. 1 combo. The Four Freshmen took vocal group honors. Ella Fitzgerald and Sinatra won the singer crowns.



Duke Ellington
In the Hall



Tommy Dorsey
No More



The
Year

in

Music

Jazz

In The East

By Nat Hentoff

The audience for jazz in 1956 continued to expand—even more than in accelerating 1955. The *New York Times*, the first major newspaper in New York to assign a jazz specialist to report jazz events regularly, featured consistently astute reviews by John S. Wilson, who also covered jazz recordings in the *Sunday Times*. The *New York Herald Tribune* also decided that jazz concerts ought to be included in the paper's daily music section and accordingly hired jazz teacher-pianist John Mehegan.

The *Boston Globe*, too, hired a jazz specialist, the Rev. Norman O'Connor, and the *Boston Herald*, though without a resident authority, considerably increased the space it devoted to jazz. The *Christian Science Monitor* continued its able jazz reviews as did the *Washington Post* with Paul Sampson.

The slick magazines gingerly extended their interest in jazz with publications like *Collier's*, *Saturday Evening Post*, and *Holiday* scheduling articles. *Esquire*, long a recurrent source of jazz articles, added some, and even *Gentry* appointed jazz critic John Hammond as its music editor.

The women's high and middle fashion magazines, *Charm*, *Harper's Bazaar*, *Mademoiselle*, and *Vogue* also dipped decorously into jazz. A *Vogue* model stepped onto television's \$64,000 *Challenge* to contest the jazz "championship" with the Rev. Alvin Kershaw.

TV in general, however, still had no regular jazz series although plans and plans of plans continued to be heard. Steve Allen's *Tonight* show continued to be the most open and regular TV stage for jazz but with Allen leaving the program soon, the prognosis for jazz on the show is unsettled. Allen brought jazz along with him to his Sunday night program on occasion and, for one example, televised the Count Basie band directly from Birdland.

CBS-TV's Sunday morning religious program, *Look Up and Live*, once more indicated how intelligently jazz can be utilized in an entertaining, plus educational, TV format. Chiefly responsible were planner Frank Nichols and writer Nel King. The program's best series was a four-part set of living "letters" by Dave Brubeck.

Those TV plays that dealt in jazz were either embarrassing or dull or both and never cut beneath the Halloween picture of a jazzman that exists only in the paperback minds of most TV writers. An exception, I'm told, was a script in which Conrad Janis starred that told of a young musician's relationship with his father, a traditional jazzman.

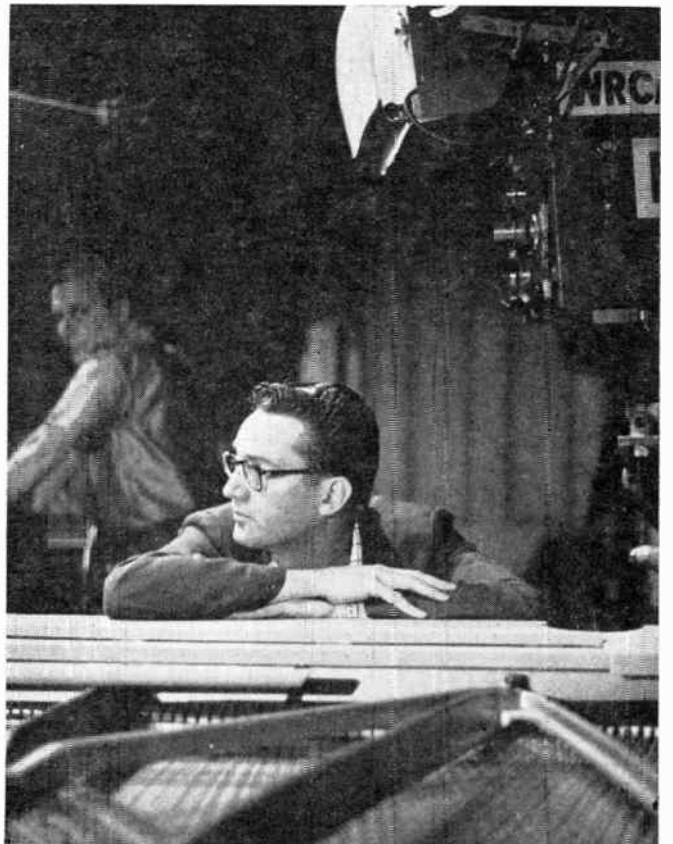
One glimpse of light was the TV drama, *The Magic Horn*, which allowed musicians to act, and act well they did. The Olivier of those present turned out to be Jimmy McPartland although Ruby Braff, Buzzy Drootin, Ernie Caceres, Vic Dickenson, Peanuts Hucko, and others also did well. The plot, however, was infantile.

The day-time TV shows that catered primarily to women also opened their sets wider to jazz with jazzmen appearing to converse lightly with Arlene Francis on *Home*, Virginia Graham, and other kindly women. Dave Garroway on *Today* and Will Rogers' on the CBS early morning competition also kept a number of jazz musicians up to wave at the dawn.

The radio jazz scene in New York was dismal except primarily for John Wilson and George Simon in the *World of Jazz* on WQXR, a program also heard by transcription in several areas around the world. The most valuable, informative, and brilliantly conducted jazz program in America, Willis Conover's series for the Voice of



John Mehegan
A Critic, Too



Steve Allen
Man of the Year

America, was heard by a vast audience around the world but unfortunately not at home.

The cultural aspects of jazz appreciation flourished, though sometimes with dubious nutritional value. Jazz festivals became a new summer sport in the east. One of the two best was the Shakespearean festival in Stratford, Ont., where over a period of several weeks, a number of American jazz units from Wilbur DeParis and Jimmy Rushing to Duke Ellington and the Modern Jazz Quartet, plus Canadian groups, appeared in a series of carefully programmed concerts.

The atmosphere there was far from as clangorous as at most of the other festivals. The other superior season was at the Music inn in Lenox, Mass., which presented a July-to-September succession of concerts in its Music Barn as well as several weeks of discussions, history lectures, etc.

Most significant at Music inn was a week at the end of August during which daily round-tables were held on specific jazz subjects in which the participants were jazz musicians only. These musicians ranged from Sammy Price and DeParis to Pee Wee Russell, Oscar Pettiford, John Lewis, Teo Macero, Max Roach, and Dizzy Gillespie. Next summer there will be a three-week jazz school at Music inn with a faculty of leading jazzmen, among them Lewis.

The most populous, on stage and in the audience, of the festivals was Newport. Again, the programming was uneven and was too concerned with big-name quantity. There were several good moments, however, and an exciting explosion by the Ellington orchestra that was captured in one of the four LPs that Columbia issued of the festival in the fall. The panel discussions were provocative, and the afternoon of "experimental" music had its value largely through the contributions of the Teddy Charles tentet. The presence of young Mario Patron from Mexico City was premature, and awarding Friedrich Gulda a spot in the afternoon and the evening of the final day was an error.

A huge, two-day New York Jazz festival took place at Randall's island, and proved a quantitative success although qualitatively there were several serious reservations. A jazz festival also took place at Ellenville in upstate New York, and a near-debacle musically occurred in Connecticut in a concert for the benefit of the Connecticut Symphony orchestra. Chico Hamilton's unit was the only organized unit to come out of the Connecticut affair with increased honor.

All the aforementioned festivals, except possibly the one at Stratford, will take place again next year.

Jazz in the colleges became more of a curriculum factor. George Wein's course-for-credit at Boston university continued, as did Marshall Stearns' lectures at the New School and New York university. Stearns, in fact, by this year had built up an itinerant faculty of jazz lecturers from former students, and they spread the message in a number of evening adult center courses in the suburbs around New York City.

Jazz clubs among students in colleges—and outside—saw unprecedented growth and activity, and more teachers were allowing their students to use aspects of jazz as subjects for formal themes and other assignments. Several professors, in fact, became particularly interested in a project to utilize more elements of popular culture in general teaching, and articles on jazz began to appear in more textbooks and anthologies used in the colleges.

An important educational advance was the appearance of eastern proselytizers Wein, George Avakian, and Father O'Connor in company with Brubeck at the 50th annual meeting of the Music Educators National conference at St. Louis. It wasn't until then, as Avakian reported in *Down Beat* ". . . that jazz caught the serious attention of the music teachers of America." A result of the conference should be the eventual inclusion of jazz material and techniques in public school music courses from primary grades on.

Musically, there was important jazz activity in many eastern cities, but since New York was still the focal center in the east, the rest of this report bears specifically on the past year in the Apple.



Chico Hamilton and Friends
Increased Honor



Max Roach
Man at the Inn

The Combos: The Modern Jazz Quartet continued its gradual and impressive growth, winning a particularly significant triumph during its month-long tour with Jazz at the Philharmonic whereon the MJQ was not only able to sustain audience interest in between the more extrovertish sets of the program but also won consistent newspaper acclaim as the most stimulating unit on the bill. The MJQ made its first European tour toward the end of the year.

Brubeck was in town from time to time and continued to be soaringly exciting on his inspired nights and heavily pounding on his less creative evenings. Paul Desmond's lyricism was always pleasurable though his work occasionally lacked force.

Brubeck acquired a new drummer in the fall when the crisply excellent Joe Morello left Marian McPartland. Billy Taylor benefited from a new drummer when he added the impressive, young Ed Thigpen. Billy's trio was always tasteful, often sunnily exhilarating. For cohesiveness and collective command of dynamics, the Oscar Peterson trio was a particular delight.

Erroll Garner, long an important, highly individual force on the jazz scene, had an especially rewarding year, gladdening club owners with the size and generosity of his audiences; appearing in concert at Town hall and on TV; recording several satisfying albums capped by the Columbia *Concert by the Sea*, and enlivening any festival at which he appeared.

This, too, was a key year for Charlie Mingus. Already recognized as a virtuoso bassist, his searching, often controversial voice as an oral composer-leader gained more and more respect and appreciation via albums on Debut and Atlantic and by the fact that his Jazz Workshop group also began to work the clubs more regularly.

More mainstream modern were the Jazz Messengers and their dissident branches. By the end of the year, Art Blakey held rights to the Messengers title; Horace Silver had formed a combo of his own with Art Farmer, Hank Mobley, and Douglas Watkins, and Donald Byrd, also an ex-Messenger, had returned to the Manhattan School of Music in New York, also with thoughts of forming a group.

Both the Blakey and Silver combos swung hard. So did Miles Davis' quintet, which spent much of the year at Cafe Bohemia. Davis had one of the most powerful rhythm sections in jazz with Paul Chambers, Philly Joe Jones, and Red Garland. His tenor, John Coltrane, had improved, and Miles himself, leavened the ferocity of the rest of the band with his uniquely sensitive and expressive lyrical statements that were no less forceful for being introverted.

A terrible loss was the death of Clifford Brown and pianist Richie Powell. Max Roach regrouped, and in time, fronted a growingly impressive combo with Sonny Rollins, Kenny Dorham, Wade Legge, and George Morrow. Gerry Mulligan, working selected dates and times rather than endless weeks, played when he chose with a first-rate sextet featuring Bob Brookmeyer and Zoot Sims. Zoot later formed his own band of which he was the primary, time-sure virtue, and a major one.

The J. J. Johnson-Kai Winding unit broke up in late summer, and each formed his own group. Kai developed a skilled and unprecedented band of four trombones and rhythm that was of particular jazz value for the soloing of Carl Fontana. J.J.'s more conventional and more jazz-direct unit gave European new star winner Bobby Jaspar his first widespread American chance to be heard on tenor, flute, and clarinet. J.J. also had a good rhythm section of Elvin Jones, Wilbur Little, and Tommy Flanagan.

Flanagan symbolized a second year of important importations from Detroit, among them guitarist Kenny Burrell, who worked for a time with Hampton Hawes, and baritonist Pepper Adams who traveled with Stan Kenton. From Chicago came Ira Sullivan and the valuable bassist Wilbur Ware.

Also of merit were the thoughtful George Wallington trio; the hard-working Terry Gibbs combo with the fine, swinging pianist Terry Pollard; the return of the conception-stretching Lee Konitz; the often astonishing Chicago



Brubeck and Mulligan
Some New Men



Oscar Peterson
A Delight

accordionist Leon Sash; the driving Sonny Stitt; a wonderfully interrelated Tal Farlow trio with Vinnie Burke and the remarkably pulsating Eddie Costa; the earthy, forceful Adderley brothers; Les Jazz Modes with intriguing voicings for French horn Julius Watkins and tenor Charlie Rouse; the Don Elliott quartet; the Marian McPartland trio; the uneven but often still penetrating Bud Powell; Sal Salvador; new pianist Phineas Newborn, whose technique was phenomenal but who still needs to let more emotion out and to cease trying to kill the people digitally all the time; Teddy Charles, who didn't get nearly enough work; the kinetically individual Herbie Nichols, who had much more difficulty than Charles in obtaining a live hearing, and Gil Melle, of whom the same was true.

Paul Bley's trio and the Mitchell-Ruff duo indicated the promising booking territories now opened by the opportunity to play several weeks of colleges, teacher colleges, and universities in the midwest and southwest. The pay isn't spectacular, but it's a good way to start a new unit and keep it going. Mitchell-Ruff also developed a growing audience at Cafe Bohemia and at Birdland.

The onliest Thelonious Monk returned more actively to the scene toward the end of the year. Earlier Stan Getz returned from Europe and began working steadily again. Chico Hamilton's band made a strong impression in clubs and at festivals, and Shelly Manne's first visit east for some time was also much welcomed.

Hamp Hawes was somewhat disappointing although his bassist, Red Mitchell, demonstrated convincingly that he has become one of the most vital bass soloists. Red's brother, Whitey, settled in New York, leading combos and making records. The classical pianist Friedrich Gulda worked briefly and to large publicity with an able jazz unit. His own work was competently undistinctive.

Jazz giants like Roy Eldridge, Coleman Hawkins, and Ben Webster were less active, for the most part, in the combo field although Roy began to lead his own toward the end of the year. Hawkins worked around New York, and Webster spent much of the year in Chicago.

Most of the swing era musicians of influential individuality were forced into the periphery of jazz because neither club owners nor recording company officials—with some exceptions, like Norman Granz—would feature them. The argument was that the jazz audience was either for modern jazz or for the traditional and revivalist styles but had little paying interest in the between. As a result, men like Rex Stewart, Lawrence Brown, Vic Dickenson, Pee Wee Russell, Joe Thomas, Emmett Berry, Pete Brown, and many others were far less active than they deserved to be.

Lester Young, sounding a great deal better than he had last year, worked regularly, as did the flawless Teddy Wilson whose trio was at its best when Jo Jones was the choreographer. Less important units musically but groups that drew substantial audiences were George Shearing, Johnny Smith's combo, Gene Krupa, and the Australian Jazz Quintet.

Of the jazz players from overseas who emigrated here, Toshiko Akiyoshi, spending most of her time in Boston studying at the Berklee School and working at Storyville, was the most fiery and impressive. Jutta Hipp was still deciding where she wanted to go stylistically but showed the spirit she was capable of at the Newport festival. French pianist Bernard Peiffer still found it hard to get proper showcasing although critics Leonard Feather and Barry Ulanov did what they could to stir interest in him.

There were relatively few New Orleans-Dixieland units traveling through New York this year. Most of the jazz of those styles was played by the bands-in-residence at the Metropole, Jimmy Ryan's (the DeParis band), Nick's (often Billy Maxted), and Eddie Condon's. A number of the veterans also worked Jack Crystal's Stuyvesant Plaza and the Bob Maltz Childs Paramount sessions.

As for the other clubs, Birdland did the best business, booked the most varied modern bills and once more provided Monday night frameworks for new units and relatively new musicians. Birdland also formed a recurring house



Shelly Manne
Headed East



Bud Powell
Still Penetrating

unit co-led by Seldon Powell and Tony Aless. Basin Street had a fairly stumbling season although its bills were often of unusual musical interest.

The Embers had minimum jazz interest for those many weeks of the year when groups like Dorothy Donegan, Alex Kallao, even Carmen Cavallaro, and the commercialized Jonah Jones quartet played there. The Composer was much more enjoyable musically, and in all other ways, and it was there that the Tal Farlow trio, Marian McPartland, Billy Taylor, Don Elliott, and such units could be heard. Thé Hickory House had a long run with Jutta Hipp and then brought in a rather uninteresting pianist named Joe Castro. There was also added weekend jazz in several Long Island clubs.

Musicians and those listeners seeking after the experimental and the funkier of the modern mainstream combos congregated at Cafe Bohemia where business was good enough to allow the booking of occasional names like Miles, Roach, and Bud Powell. But new combos like Zoot Sims', Leon Sash's, and Randy Weston's also had a forum there. A large new club, the Pad, opened in the Village, under the same general kind of booking policy as Cafe Bohemia, and in time should become of equal value.

The Big Bands: Best big band news of the year was John (Dizzy) Gillespie's return to the role in which he functions most fruitfully, leader of a full-sized orchestra. Initial impetus for this formation was a very successful U.S. state department-sponsored tour of the near east and middle east and later South America. The charging, enthusiastic band was a swirling tonic to the long-dwindling big band jazz scene.

Benny Goodman also re-formed for selected dates early in the year and in the fall, climaxed by another state department endorsement of jazz as a cultural weapon, a six-week Goodman tour of the far east, beginning at the start of December in Siam. The Goodman revival band was more interesting as an historical re-creation of the mid-and-late-'30s unit than for intrinsically musical reasons although Hank Jones' piano and Urbie Green's trombone (while he was with the band) were outstanding.

Count Basie reigned over most of the jazz band kingdom, adding Europe to his realm via a rushing, triumphant fall tour. But the relatively small number of arrangements out of his book that Basie chooses to repeat so often was beginning to limit the potential of the band, and Joe Williams, though still a stirring blues singer, was becoming occasionally overstylized. Yet the band's power, beat, and blues impact remained a thrilling listening and body-moving experience.

Basie, incidentally, opened his own club uptown where Marlowe Morris on organ settled in for a long run. John Hammond taped a night of music there for Vanguard with the Count as host. Not too much else was happening uptown except for occasional sessions at Connie's and Small's Paradise.

Stan Kenton stopped in town briefly between Europe and a coast-headed tour while Woody Herman was heard all too briefly earlier in the year.

Duke Ellington's prestige had an upswing, due in part to the dramatic nature of his conquest of the Newport festival but due more durably to the fact that he and Billy Strayhorn were writing and refurbishing arrangements more actively again, and the band itself had fused into more cohesive section work. The soloists, while not all of highest caliber, were nonetheless mostly effective and in the cases of Carney, Hodges, Clark Terry, and the leader himself, often eloquent. The band continued to have a broader color-palette and a richer body of original material than any other big band in jazz. Duke finished the year by signing with Columbia and writing original material for a new album, a long, partly historical work with narration called *Drum Is a Woman*.

Brief Band News: A 12-piece category was made by Maynard Ferguson's stomping, enthusiastic organization assembled especially for Birdland and for a couple of rec-

ord sessions for Vik. The band had Herb Geller as well as such swinging localities as Al Cohn, Budd Johnson, Hank Jones, and Milt Hinton, plus a sound book of originals from several of the better writers.

The band didn't continue onto a package tour as expected; and what its future will be was unknown as of this writing.

Ted Heath's band, here on an Anglo-American exchange for Kenton, pleased audiences by its precision and cleanliness of execution, but musically was more eclectic than inventive, and rhythmically was stiff.

Records: There was an increase in the already huge quantity of jazz LPs during the year. Of the majors, George Avakian at Columbia was easily the most knowledgeable a&r man. Victor switched from Jack Lewis to Fred Reynolds, and the latter's early policy appeared to be safe and commercial. Lewis went on to Vik and indicated he had learned several lessons from his Victor experience (for whom he did produce several good LPs) but still made such unaccountable goofs as backing Coleman Hawkins with schmaltzy strings. Lewis, however, always was willing to try to break new recording ground and while his ideas weren't always successful, the effort often stimulated discoveries that could be useful later.

Decca's jazz activity was limited as was MGM's. Capitol had good sets by Jack Teagarden and Bobby Hackett, and a few others.

Bobby Shad's day-and-night consuming schedule at Mercury-EmArcy produced LPs of spotty merit, but there were, among others, some good Clifford Brown-Max Roach collections and one by Jimmy Cleveland.

Granz was responsible for several excellent sets during the year, among them LPs by Anita O'Day, Louis Armstrong-Ella Fitzgerald and Krupa-Eldridge-O'Day. He also produced a Modern Jazz sextet LP, with Gillespie, Stitt, and Lewis, and continued to record such key jazzmakers as Lester Young, Ben Webster, Eldridge, and the late Art Tatum. Although some of his records were of minor value, the general average of Granz recorded quality went up during the year.

The most exacting and imaginative a&r man again was Nesuhi Ertegun, who built a distinguished catalog for Atlantic that ranged from a superlative Joe Turner LP to experimental sets by Mingus and Giuffre. Always willing to find and record new talent was Alfred Lion of Blue Note whose catalog rarely had clams.

Other independent labels of substantial if not always constant achievement were Prestige (Bob Weinstock), Savoy (Ozzie Cadena), Debut (Charlie Mingus), and Riverside (Orrin Keepnews and Bill Grauer). Keepnews and Grauer brought Thelonious Monk back to recorded stature and continued to release many invaluable reissue LPs as well as add to their modern catalog.

Creed Taylor produced several above-average sets for ABC-Paramount and some of more routine nature. Red Clyde's Bethlehem record was not especially impressive with a few exceptions. His grand opus of the year, a *Porgy and Bess* that co-starred Frances Faye (as Bess yet) with Mel Torme was largely absurd musically but apparently was a good seller.

Roost released some solid sets but had a less active jazz year than usual. Vanguard also issued a few LPs of unusual merit—such as the Ellis Larkins-Ruby Braff duets and the Jo Jones special but again didn't do too well in its modern sessions.

Epic, the Columbia arm, enjoyed a better jazz year under the new jazz direction of Arnold Maxin. George Wein's Storyville label also had a somewhat more creative year but was still far from an important independent. Urania, Period, and Angel released jazz LPs only intermittently, and of the three labels, Period's were the most consistent. Progressive and Keynote went into a long hibernation, and Jubilee's jazz LPs were rare. Signal and Ad Lib were also largely quiescent although what little they did issue was generally worthwhile.

A growth of activity in home rhythm section records to jam to resulted in a successful series of *Music Minus One* LPs to add to the one by Ad Lib and Signal, each produced last year plus a sadly dated attempt with horns and accordion by Columbia in conjunction with Robbins Music.

The Singers: Billie Holiday, though erratic, was still the most emotionally piercing; Ella Fitzgerald was the most musical and swinging, and Sarah Vaughan on her better, less rococo nights, indicated how much instrumentalized jazz mastery she retains. Louis Armstrong with his tired combo sang more comedy than music but showed on the Verve Ella-Louis LP how peerless a jazz singer he continues to be.

Joe Turner, a prosperous rock and roller, can still wail the blues that don't make the record charts, as his Atlantic LP proved; and Joe Williams demonstrated he is a better blues singer than balladier via an album of the latter on Clef. Ray Charles was a rhythm and blues singer who would be interesting to hear in a jazz album. A welcome note toward the end of the year was the announced return of blues shouter Wynonie Harris. And always on the scene was the compelling, sensitized, hoarsely rich blues voice of Jimmy Rushing.

Of the newer female "jazz singers," Chris Connor continued to coarsen and worsen; Teddi King wasted her unusually skilled equipment on commercialized pap and over-polite albums; Beverly Kenny slid into mannerisms and insufficient emotional directness after an impressive beginning; Morgana King showed a musician's ear and a very supple way of phrasing as well as full though limited tonal quality; Carmen McRae was warm and cool simultaneously, a satisfying paradox, and there were several others who sounded as if they were being heard through a needle that needed replacing.

The Future: The leap in the commercial value of jazz brought more and more dubious business dealings into the field with tie-ups between publishing firms and impresarios, impresarios with record companies, etc. The overall essential problem was the strain between jazz in the context of entertainment ("don't scare the people") and jazz as personal expression ("I've got to play what I feel").

There was much talk all year long of jazz as an art form, but those who did most of the talking were not musicians. The latter were concerned about getting their bread, and for this need they had to go to such resolute nonaestheticians as bookers, club owners, and record company officials rather than to classrooms or round-tables.

Government subsidy of part of the arts, including jazz, would help jazz musicians even more than their classical counterparts in view of the constant personality-split in which most jazz artists-entertainers are involved in the commercial world. Unless, of course, some government official should then turn out to have a publishing firm on the side.

In The West

By John Tynan

When the memory of lesser jazz events has faded, west coasters will recall 1956 as the year Count Basie almost tore the town apart. As a local drummer put it, "Even the trolley cars were swinging." After its too brief stay in April, so lasting was the musical impact of the Basie band that any subsequent attraction, visiting or resident, had to be anti-climactic.

The unprecedented public reception accorded Basie was indicative of the subtly changing face of jazz on the Pacific slope since the year's beginning. Indeed, 1956 may be also remembered as the year of the Great Exchange. Never before had so many eastern groups played California clubs;



Art Tatum
He's Gone



Art Pepper
He's Back

never before had there been so many west coast combos touring the eastern circuit.

This healthy exchange undeniably left its mark on the playing of local musicians in the Los Angeles area.

Miles Davis was the first to establish a beachhead. With Philly Joe Jones, John Coltrane, Red Garland, and Paul Chambers in unflagging support, Miles fought and won the battle of Hollywood and Western, and the attentive crowds packing Jazz City surrendered unconditionally.

For local jazz lovers, Miles' visit was a godsend; for the clubowners it was darn good business to keep east coast jazz coming.

So the eastern import policy continued through February with the Modern Jazz Quartet. One of the more fortuitous and rewarding encounters in recorded jazz occurred during the stay of John Lewis and company when Pacific Jazz' Dick Bock teamed Bill Perkins, Jim Hall, and Chico Hamilton with Lewis and bassist Percy Heath on an album he titled *Grand Encounter*, which was released in the autumn.

Meanwhile, back at the Lighthouse . . . the all-stars were in their sixth year at the Hermosa Beach bastion of "west coast jazz." In the line-up, however, was a new man in the piano chair. And a horn was missing. Bud Shank had taken Claude Williamson along to form the Shank quartet and, with ex-Hermanite Chuck Flores on drums and bassist Don Prell, was breaking in the group at the Haig with a view to hitting the trail east. Pianist Sonny Clark had taken Claude's place with Howard Rumsey's crew.

Other groups newly formed on the coast also were bowing to the east. Shelly Manne had in his quintet two musicians previously unassociated with "California-style" playing: Boston altoist Charlie Mariano and Indianapolis bassman Leroy Vinnegar. After a long run at the Tiffany and a quick jaunt to San Francisco, Shelly's men hit the road.

With the spring thaw, two other groups had headed east, the Hampton Hawes trio left in March to be quickly followed the next month by the Chico Hamilton quintet which showed up in, of all places, the April 30 issue of *Life* magazine.

With most of the organized west coast groups out of sight beyond the Rockies, the easterners invaded. Miles returned, Sonny Stitt and Serge Chaloff played one of the year's more hectic stints in town, Howard McGhee and Allen Eager came in for a whirl, J. J. Johnson and Kai Winding brought their tromboniums and brassily wailed. Unfortunately for Johnson and Winding, their visit coincided with that of Basie. It was murder on business.

Left to defend hearth and home against the eastern hordes was a solitary Roland, dean of west coast sounds, the happy whiskered one: Shorty Rogers.

Though allied with Giuffre, Pena, Jolly, and Bunker it was an unequal battle for Shorts, and the handwriting was on the wall. With Gary Frommer and Lou Levy in the rhythm section, Shorty bowed to the inevitable and left for Chicago. Aside from scattered guerrillas in the hills and the Impervious Lighthouse All-Stars the west coast had been deserted.

Fighting the tide, Buddy DeFranco united with pianist Pete Jolly in a brief, though stimulating, alliance. After one or two engagements, the DeFranco-Jolly quartet broke up, Buddy to take a rest and Pete to form his own trio, which endured through the balance of the year, and is still swinging at this writing and recording for RCA Victor.

The most heartening event in a year fraught with musical change was the return to the jazz scene of Art Pepper. Although he had been parted from his horn for 20 months, Art quickly re-established himself by his work around town and on record dates for a variety of labels as one of the greatest contemporary alto players. With a world of problems to lick and a clean start, at year's end Pepper the perfectionist was welding together a group of which he could be proud.

Last year, also, a prodigal returned in the person of tenorist Warne Marsh. Long based in New York, Warne



Bud Shank

Took Claude Along

was apprenticed to the very able jazz firm of Tristano and Konitz. With the breakup of the Johnson-Winding quintet, pianist Ronnie Ball followed Marsh to the coast bringing with him drummer Jeff Morton and bassist Ben Tucker. Later in the year a second tenorist, Ted Brown, came from New York to complete the newly formed Marsh quintet. This group's first recording as a unit was for half an LP to be released on Kapp.

With eight triumphal months in Europe behind him, Chet Baker came home to Los Angeles in September to switch between Jazz City and the newest addition to jazz clubs, Peacock Lane, across the street at Hollywood's "jazz corner," Hollywood and Western. At presstime, the group had been reorganized in preparation for another road trip.

In what is essentially a roundup of jazz activity in the southern California area during 1956 some omissions are unavoidable. Indeed, in the space available they are inevitable. However, here is a capsule rundown of some of the other more important developments in the area last year.

Shorty Rogers returned to the Victor fold as recording artist and jazz a&r man for the west coast division. He established a "jazz workshop" for the label and set his sights on recording serious works by composer-tenorist, Jack Montrose . . . Art Tatum's death Nov. 6 at 46 saddened music lovers the world over. During his last Hollywood club date, the piano giant had to close a week early because of sagging business but was accorded an ovation in Hollywood Bowl a month later . . . Rising young guitarist Dillard, 30, with the Red Norvo trio, burned to death June 17 in a Hollywood apartment fire . . . *Stars of Jazz* teleshow set a high standard for the presentation of the music via television with Bobby Troup as host and narrator . . . Ella Fitzgerald had her first hit album package, *The Cole Porter Songbook*, on Verve Records with which she signed early in the year . . . Tommy Alexander's exciting young band, which started out so bravely, folded before the year was half over.

The Pop Field

By Dom Cerulli

The year 1956 started off with a whimper.

Riding high on the nation's hit charts were Tennessee Ernie Ford's *Sixteen Tons*, Dean Martin's *Memories Are Made of This*, and the Four Lads' *Moments to Remember*.

Autumn Leaves was still being played. So were *Love and Marriage*, *He*, and *Love Is a Many-Splendored Thing*.

It looked as though this might be the year that rock 'n' roll would fade out of the picture. It appeared that the reaction might just have set in, what with the resurgence of ballads, the popularity of the syrupy smooth Jackie Gleason mood albums, and the nice, inoffensive music being fashioned by a gentleman named Lawrence Welk.

Then along came Presley.

Looking back, it seems difficult to believe that there ever was a time when he wasn't around. When one or often three or four of his records were not hovering around the nation's No. 1 hit spot. When the jokes were on *Liberace*. Or when advance orders up to a million records were not registered for a song no one had ever heard but that he had recorded.

Long sideburns became fashionable again. A country-western element, socked by a rock 'n' roll beat, crept into pop music.

Presley was king.

From March, when *Heartbreak Hotel* sidled into the best-seller lists, to October, when *Love Me Tender* racked up the phenomenal advance orders, Elvis dominated the scene.

RCA Victor had to farm out some of its pressing work to competing companies to keep up with the demand for Presley records. Of the label's 10 biggest-selling records in 1956, nine were by Presley.

Everything he touched turned negotiable.

His TV appearances touched off controversy. His stable of Cadillacs lifted eyebrows. His death in his first movie role was such a stick of dynamite that his studio almost re-shot the ending of the picture so he could live.

His draft status became a national crisis among his fans.

His going price for a set of TV appearances was \$400,000.

He was rumored as a possible choice for a starring dramatic role in a war film.

And his records sold and sold and sold.

Over-all, the record companies logged another big year. If anything, record sales bettered the more than \$200,000,000 hit in 1955 and 1954.

Singles were hot, but albums were breaking big, too.

More and more imagination was being used to catch the purchaser's eye. Too often, the snappy cover caught and held the eye, but the lackluster record inside played tag with the ear.

In 1956, movie soundtracks and original cast albums came into their own. The former were paced by the melodramatic jazz score to *The Man with the Golden Arm* on Decca, and *High Society* on Capitol, *The Eddy Duchin Story* on Decca, *The King and I* on Capitol, *Picnic* on Decca, and *Carousel* and *Oklahoma!* on Capitol.

Giant of the original cast albums, of course, was Columbia's *My Fair Lady*. The Broadway smash, starring Rex Harrison and Julie Andrews, racked up such sales that it made more money than the show. Neither shows any sign of running dry.

Columbia also issued Frank Loesser's *The Most Happy Fella* in its entirety as well as in an abridged highlights album. Although *Fella's* sales were not as spectacular as *Lady's*, the move pointed the way for more complete-works recordings.



Frank Sinatra
Two More



Julie London
Is Her Name

Harry Belafonte scored twice in two 12-inch long play tries. Frank Sinatra also did it with *In the Wee Small Hours of the Morning* and *Songs for Swingin' Lovers*.

The Four Freshmen with Five Trombones sold steadily. Julie London's Liberty album, *Julie Is Her Name*, sported a daring cover and the London voice, a combination which proved popular.

It looked for a while as if the bands were coming back. The fantastic success of Welk's Television shows spilled over to his Coral records and albums. His *Sparkling Strings*, *Bubbles in the Wine*, and *Say It With Music* were among the best selling albums of the year. Advance orders were close to 50,000 before the release of his album of Christmas music.

Capitol issued a two-record sampling of their stable of bands. Ray Anthony, Billy May, Harry James, Stan Kenton, Les Brown, and Woody Herman each had three tracks in the set. Les Elgart, Boyd Raeburn, and Ray Conniff were issuing pleasant, danceable LPs for Columbia.

Decca had a flurry of activity with its two record set of the soundtrack to *The Benny Goodman Story*, cut by Benny with a studio band. RCA labored and brought forth a five-record compendium of Goodman music. Columbia issued a flock of Goodman reissues. Capitol came out with a Goodman soundtrack-type record, cut by Benny and another studio band.

Steve Allen, who portrayed Goodman in the film, also cut an album of songs from the movie. Allen played piano in the spots where Benny soloed.

With the summer came a deluge of musical trips to tourist centers of the world. Generally dressed with a breath-taking scenic view or an off-beat shot of the "natives," the albums did well and sparked another trend.

Columbia's *I Love Paris*, *Holiday in Rome*, and *Castles in Spain* were collections of songs connected with those countries glossily performed by Michel Legrand and his orchestra.

Capitol produced the *Capitol of the World Series*, and captured the music of other lands, as well as France, Italy, and Spain. Those nations were represented for the tourist trade. But for the off-beat musical traveler, there were melodic excursions to Ireland, Germany, Rio de Janeiro, Sweden, Mexico, Vienna, Argentina, Santiago, Cairo, Greece, Portugal, and South Africa.

Decca tied in with *Holiday* magazine, and a travel-with-music series blossomed on that label.

Mood music continued to be ground out on every label. We had *Music to Make Her Misty* and *Music to Change Her Mind* by Jackie Gleason on Capitol. On other labels, there was music to do almost anything by.

Epic had a steady seller in a full-scale minstrel show record called *Gentlemen, Be Seated*.

Noel Coward at Las Vegas did well for Columbia.

But it seemed the full circle was closing 'round. At year's end, rock 'n' roll was raising hob with the top pop album charts again. The sparks were RCA Victor's *Elvis*, Mercury's *The Platters*, and Decca's *Rock 'n' Roll Stage Show* by Bill Haley and the Comets.

In the single field, Haley's *Rock Around the Clock*—1955's big, big seller—was running wild in Europe and Australia in 1956.

Kay Starr scored strongly with her Victor single of the *Rock and Roll Waltz*. The Platters hit with *The Great Pretender*. The Teen Agers were hot with *Why Do Fools Fall in Love?*

Perry Como popped back into the pop picture again with a best-selling *Hot Diggity*, based on the theme of Chabrier's *Espana*. Don Cherry finally made it with *Band of Gold*, and shortly thereafter placed one on the finger of Miss America of 1955.

Al Hibbler brought his vibrant, swooping baritone to play on *He, The Eleventh Hour Melody*, and a rockin' *After the Lights Go Down Low*.

Carl Perkins and Elvis Presley battled it out on *Blue Suede Shoes*. Lonnie Donegan had *The Rock Island Line*. Presley, of course, had *Heartbreak Hotel*, *Hound Dog*, *Don't*



Al Hibbler

Low Lights



Doris Day

Whatever Will Be



Eddie Heywood

Out of the Past

Be Cruel, Love Me Tender, and just about everything he recorded.

Perry Como got rockin' with *Glendora* and *Juke Box Baby*. Nervous Norvus had *Transfusion* on Dot, the Cadets had *Stranded in the Jungle*, and the team of Buchanan and Goodman debuted with *Flying Saucer* on Universe.

Fighting hard against the barrage of rock 'n' roll being laid down by combos, singers, and a legion of vocal groups were some very pretty ballads.

Moonglow, coupled with the similar *Theme from Picnic* by Morris Stoloff on Decca, gave us midsummer respite. *The Poor People of Paris* by Les Baxter on Capitol and a dozen other versions on as many labels, stayed high on the hit parade for a long time. Nelson Riddle turned up with a lacy, dainty *Lisbon Antigua*, which caught the public's fancy.

From *The Man with the Golden Arm* came the film's main title and recurring theme: a gutty, fanfarish piece called variously *Main Title*, *Delilah*, *The Man with the Golden Arm*, and *Molly-O*.

A haunting theme from Kurt Weill's *Threepenny Opera* rocketed into the top pops. *Moritat* was given treatment varying from a trio, with whistling, to full band to Louis Armstrong and his jazz all-stars.

Pat Boone had *I Almost Lost My Mind*, and Gogi Grant, *Wayward Wind*. Vic Damone parlayed *My Fair Lady's On the Street Where You Live* into a hit single for himself. The Four Lads did the same with *Standing on the Corner* from *The Most Happy Fella*.

Teddi King, Peggy Lee, Dorothy Collins, and Sarah Vaughan all had going versions of *Mr. Wonderful*. Patti Page had everyone humming *Allegheny Moon* all summer.

Teresa Brewer shocked us out of our skin the first time around with *Sweet Old-Fashioned Girl* on Coral.

The Platters revived *My Prayer* on Mercury, and Doris Day pushed *Que Sera Sera* (from her movie *The Man Who Knew Too Much*) into the hit class. Mitch Miller etched a moody *Song for a Summer Night*. *Friendly Persuasion* was big for Pat Boone, who sang it in the picture as title background.

Out of the past came pianist Eddie Heywood, to score twice at once with his own tunes, *Canadian Sunset* and *Soft Summer Breeze*. *Sunset* was shared with Hugo Winterhalter on Victor, *Breeze* was all Eddie's on Mercury. Andy Williams pulled a vocal version of *Sunset* on Cadence into a hit for himself.

Two sisters named Patience and Prudence brought their Liberty record of the old Billy Rose tune *Tonight You Belong to Me* up to the top of the hit charts.

It was quite a year. One which included Mercury's hoopla advertising of *Lullaby of Birdland* by the Blue Stars as being sung and played in French.

It drove the people at TV's *Hit Parade* show half out of their minds thinking up situations to fit the nonsensical lyrics to many of the rock 'n' roll tunes appearing regularly among the top seven songs of the week.

It was marked by RCA Victor starting out to establish strong European distribution for their records. In time, they reasoned, and perhaps even this spring, a worldwide hit under the new setup could mean record sales in excess of five million.

But the most chilling news came from Harvard university, where an electronic brain was being put through its paces. Scientists testing its cerebration announced that the device could write songs.

On that note, and with the background of Presley, rock 'n' roll, hit shows and soundtracks, singers and bands, all that the nation's music makers could sigh at year's end was, "What next?"

But with the way things break in the pop field, not even the electronic brain is willing to venture a prediction.



Vic Damone
On the Street



Andy Williams
Canada Did It

Movies

By Charles Emge

The year 1956 goes down as a year in which Hollywood did quite well by music and musicians and also quite well by itself in the pictures in which music was of unusual interest.

Jazz, with which moviemakers usually have floundered and fumbled, sometimes pathetically, came off better than in any other year to date.

The Man with the Golden Arm (United Artists), which received general release in 1956, was notable not only for its excellent performance by Frank Sinatra as the narcotic-ridden drummer but for some jazz sequences featuring Shelly Manne, Shorty Rogers, and others of the same caliber that were among the most authentic found in any film to date.

In addition to the short but very interesting jazz sequences incidental to the story, *Golden Arm* carried an underscore in which composer Elmer Bernstein caught a distinctive jazz flavor so successfully that an album of soundtrack excerpts from his score attracted wide attention and also made the upper brackets in the sales charts for many weeks.

In a wholly different vein, and of a different era, but certainly not without plenty of jazz interest in accordance with its period, was *The Benny Goodman Story* (Universal-International).

Despite its inaccuracies and a colorless performance by Steve Allen in the title role, the Goodman biofilm had on its soundtrack some blazing reproductions, recorded by Goodman and a band superior to any he headed during his heyday, of the music for which his name is still famous.

All in all, the film did not wholly fail to recapture much of the human interest in Goodman's career, his musical significance, and the musical excitement of the swing era.

Then there was *High Society* (MGM)—slick, expensive, tremendously successful and truly, as Hollywood likes to brag, "star studded" (Bing Crosby, Sinatra, Grace Kelly) but also good entertainment and with some moments with Louis Armstrong and his band that were memorable for those to whom Armstrong is still the symbol of the true jazz feeling.

Also of more than passing interest to jazz-conscious moviegoers was an unpretentious little melodrama called *Nightmare* (Edward G. Robinson, Connie Russell, Kevin McCarthy; produced by Pine-Thomas-Shane).

It did better than most with its story of a befuddled clarinet player (soundtrack solos by Skeets Herfurt), had some good combo music by a unit headed by Billy May (his trumpet solos recorded by unseen Dick Cathcart of Jack Webb-Pete Kelly's *Blues* fame), briefly but effectively spotlighted old-timer Meade Lux Lewis, and carried an effective Kenton-influence underscore by Herschel Gilbert.

Awaiting release at this writing was another "action-suspense" drama with a jazz theme in the story that promised to be of even more interest, both as a film and musically—*The Wild Party* (Anthony Quinn, Carol Ohmart, et al, produced by Security).

One of the chief characters is an underworldly jazz pianist who enacts his role to soundtrack solos recorded by Pete Jolly, recently of the Buddy DeFranco quartet. The Stan Kenton influence, even unto some high-noting by trumpeter Maynard Ferguson, is again present in the underscore, the work of Buddy Bregman.

In the category of 1956 filmicals, 20th Century-Fox can take bows for two of the best since the advent of sound films, *Carousel* (Gordon MacRae, Shirley Jones) and *The King and I* (Deborah Kerr, with voice of Marni Nixon; Yul Brynner, et al). By no strange chance, both were good screen versions of original Rodgers & Hammerstein stage productions.



Bing and Friend
In *High Society*

The year was light on heavy music and operatic films. The only entry in this division was *Serenade* (Warner Brothers) in which Mario Lanza essayed a "comeback" belting of the usual string of operatic arias. Even though he knocked off 50 or 60 pounds for the role and was down to a mere 200 or so, Lanza looked and sounded strong, but the picture was weak.

Perez Prado made the movies, and so did Luis Arcaraz with their bands in a little opus with the bewitching title of *Cha Cha Cha Boom* (Columbia). It was a good picture for Prado, and certainly for those who like Prado's records, because the musical numbers were dubbed from them.

The Eddy Duchin Story (Columbia), in which Tyrone Power portrayed the pianist to soundtrack recorded by Carmen Cavallaro, was a poignant, well-told story of a man's battle with an implacable, tragic fate. A tip-top production, and one of the best musical biofilms to date.

Rock 'n' roll hit Hollywood, and hard, in the shape of Bill Haley (and His Comets) in *Rock Around the Clock* (Columbia).

Helped by the controversy—some real, some contrived by press agents—that has surrounded the subject of rock 'n' roll and its exponents, *Rock Around the Clock* hit box offices with a bang. Result: four more films dealing with rock 'n' roll in one way or another were in production or close to release at this writing.

They were *The Girl Can't Help It* (20th-Fox), which has a scad of r&r recording personalities; *Don't Knock the Rock* (Columbia), a follow-up for Haley and some of his companions from *Rock Around the Clock*; *Shake, Rattle, Rock* (Sunset Productions), with Joe Turner, Fats Domino, the Chocker Campbell band, et al; *Rock, Pretty Baby* (Universal-International), in which teenage favorite Sal Mineo plays the role of a rock 'n' roll drummer in a rock 'n' roll band.

But for many the event of 1956 was bound to be the film debut of Elvis Presley who, for better or worse, hit more headlines during 1956 than any other entertainer.

Presley's first film, *Love Me Tender*, is not a rock 'n' roller. It is a Civil war times story in which Presley only incidentally does some songs while enacting a "straight" role.

Love Me Tender was expected to be in release before Christmas. This reporter had seen only a few sequences, but he was inclined to agree with others—as begrudgingly as any—who, after watching Presley at work, summed it up about like this:

"We don't know what this guy's got, but it's something. And whatever it is, it really comes through in this picture."

Radio And TV

By Jack Mabley

In 1956 music was in the ascendancy in radio. In television it was merely in a period of change—with little appreciable increase or decrease in quality or quantity.

The TV year almost has to be written off as the year of Lawrence Welk, who runs the only orchestra that made an appreciable dent in the rating structure. Some of the things that did NOT happen musically are more meaningful than what did happen.

For instance, *Music '56* did not happen. That would be the summer show which in '55 had Stan Kenton presiding over the most imaginative regular use of jazz that the medium has yet seen.

For that matter, not much of anything happened in any field in summer television. All the creative artists who used to be turned loose in the summer had found their commercial niches—largely because of their accomplishments in previous summers—and were out lying on the beaches while kinescopes whirred through the sprockets.

The few bands (other than Welk) that did get regular spots on television failed to distinguish themselves. Most of them were old-time commercial outfits—Guy Lombardo, Russ Morgan, even Ina Ray Hutton—which did the same thing they've been doing for years on bandstands. They didn't seem to have the chemistry that makes viewers watch.

The Tommy and Jimmy Dorsey band had the finest spot a major outfit ever has been given on television. They took over the Saturday night half-hour vacated for a year by Jackie Gleason. A lot of variety was injected, and Gleason's showmanship and prestige were used. But the framework around which the show was built was the band and the Dorseys, and they didn't click.

At the risk of oversimplifying, it appeared to this observer that the Dorseys and their musicians lacked the warmth, the "aren't we having a ball" attitude that permeates the Welk offering. The Dorseys were relatively stiff and businesslike. We hate to keep bringing up the Welk success, but we do respect ratings as the stuff with which groceries are bought, and Welk doesn't get those ratings just from that music. His musicians are well fed and happy, and they communicate their joy to the viewers. The TV tube always has been particularly sensitive to this sort of thing.

Ray Anthony made it late in the year with an hour show which was distinguished by the addition of fiddles to his band and pep talks by Frank Leahy, a former football coach who looks like Eddie Mayehoff giving an imitation of Frank Leahy. It was the kind of show that comes and goes in television.

There were a flock of spectaculars for the second year in a row, and some of them were built on music or musical themes. It is regrettable that TV producers seem better adapted to handling variety and drama and situation comedies than music. A case in point is Gordon Jenkins' *Manhattan Towers*, a lengthy recorded composition with considerable appeal to the literate listener. It was adapted into a 90-minute TV spectacular, and panned widely for being pretty much a mish mash that didn't hang together.

Of course any review of a year of TV music has to pause to salute Steve Allen, a man of good taste and considerable prestige, who regularly hired good jazz artists for his mid-night show, and was bringing his educated viewpoint, prestige, and some of the musicians to the Sunday night variety hour.

This essay is not concerned with music on radio and TV in '56 as it relates to employment of Mr. Petrillo's troops, but rather with the influence on the musical tastes of the audience by those who do get employed.



Lawrence Welk
His Year

From the standpoint of number of musicians hired, NBC walked away with honors when it inaugurated a two-hour daily morning bandstand utilizing four orchestras per morning, including all shades and varieties. It was on radio all two hours, and started out with 30 minutes being televised. However as the year ran out so did the television time. No sponsor.

The housewives, vacationers, and night people who had their radios on weekday mornings were given this alternative to soap operas, Godfrey, and disc jockeys, and a pleasant alternative it was.

Radio's greatest musical sin of the year was an increased devotion to the "top 10" dogma of programming, which religiously plays, over and over, the few top records which are getting the biggest play in jukeboxes and at record stores. It starts a vicious circle. The more you play them, the more popular they become, and ultimately it could lead to all stations playing nothing but *Hound Dog*. People wouldn't have a chance to popularize something a little more delicate because they'd never hear same.

Radio in 1956 finally was finding its proper niche in relation to its Frankenstein offspring, television, and the niche was more important than the radio people had anticipated in the dreary years of Berle and Lucy.

Television has its problems. Feature movies are running away with the audiences, and the whole programming structure of commercial television is in jeopardy. The fight for audience is terrific, and the lowest common denominator in entertainment values is sought after.

News is a casualty of this policy. Television is equipped to be the most superb medium of news communication man ever has known. But news does not build large audiences, and it is being kicked aside.

As a consequence radio is regaining some of its old stature as an important medium of information and interpretation. Music fits in with the enlarged news operation. The most encouraging development of 1956 was the fairly widespread renewal of live pickups from orchestra locations.

The trend in TV seems to be toward escapist entertainment. In radio it is toward a more solid social contribution of entertainment and information. Good music may become increasingly important in this scheme.

Classics

By Irving Sablosky

This was the Mozart Year in music—the 200th anniversary of the composer's birth—and since Mozart's first love was opera it was appropriate that his bicentennial saw a resurgence of vitality and interest in that field. Mozart's own operas were on every notable opera stage in the world. The Metropolitan Opera of New York brought Bruno Walter back to its conductor's roster to guide a new production of *The Magic Flute*. The Salzburg festival devoted its whole opera program to Mozart. In Stratford, Conn., the annual Shakespeare festival shifted the bard to make room for Mozart; a production of his *Abduction from the Seraglio* marked the beginning of a new Stratford music festival, planned as an annual affair by Lincoln Kirstein and George Balanchine.

Mozart figured in television, too. *The Magic Flute* was produced by the NBC Television Opera theater in a new English translation by W. H. Auden and Chester Kallman. *The Marriage of Figaro* was the vehicle for the debut of a new touring NBC Opera theater which aimed to take opera in English to the grass roots of America. (Puccini's *Madame Butterfly* was the other opera carried by the new company to theaters in 47 cities on its first swing across the country.)

Disputes beset a number of established companies. Chicago's Lyric theater bogged down in a deadlock of its management and finally re-emerged as the Lyric Opera with Carol Fox as general manager (and her former co-directors, Lawrence V. Kelly and Nicola Rescigno, out.) Joseph Rosenstock left the directorship of the New York City Opera and Erich Leinsdorf took over, as the company began its fall season in serious financial difficulty. Herbert von Karajan became artistic director of the Vienna State Opera after Karl Boehm resigned under public pressure (he was charged with taking too much time for engagements outside Vienna).

Despite all troubles, new operas and new singers were introduced. At the City Center, Leinsdorf brought out a successful new American opera, *Susannah*, by Florida composer Carlisle Floyd. The box-office hit of the City Opera season, however, was Offenbach's *Orpheus in the Underworld*, played on Leo Kerz' controversial titled turntable stage in a topical (and some thought vulgar) English version by Eric Bentley. Leinsdorf also gave American premieres of Frank Martin's *The Tempest* and Carl Orff's *The Moon. The Ballad of Baby Doe* with libretto by John La Touche and music by Douglas Moore was warmly received in its premiere at Central City, Colo., and a Broadway production was in prospect. Leonard Bernstein's new opera based on Voltaire's *Candide* (with libretto by Lillian Hellman) was scheduled for a Broadway premiere in late November. *King Stag (Koenig Hirsch)* by the German composer Hans-Werner Henze was the sensation of the Berlin festival weeks but was not yet scheduled for American production.

The NBC Television Opera theater introduced a full-length American opera on the St. Joan theme, *The Trial at Rouen* by Norman Dello Joio. The same network also tried out two 15-minute operas during its morning Home show—first Leonard Kastle's *The Swing*, then Mark Bucci's *Sweet Betsy from Pike*, both with casts of three (including a speaking part) and the composer accompanying on the piano.

Among opera personalities, Maria Meneghini Callas was foremost in attention. The New York-born diva of La Scala made her Vienna debut (in *Lucia di Lammermoor*) and her Metropolitan Opera debut (in *Norma*), stirring wide comment. The San Francisco Opera offered the debut of the Bulgarian basso Boris Christoff, and a young Norwegian soprano, Birgit Nilsson, was a new Brunnhilde both in San Francisco and in Chicago. The Metropolitan Opera in January gave a Lily Pons gala performance to mark the soprano's 25th anniversary with the company.

Cultural exchange were still bywords in 1956. For the first time since the war years, American artists were appearing in the Soviet Union. The Everyman Opera pro-



Lily Pons
An Anniversary

duction of Gershwin's *Porgy and Bess* traveled to Leningrad and Moscow, and across Europe, reaping acclaim everywhere and losing about \$176,000 on the tour. The Boston Symphony played in the same Russian cities and introduced to the Soviets music by Walter Piston, Bohuslav Martinu, Howard Hanson, and Aaron Copland commissioned by the orchestra. Jan Peerce, tenor, and Isaac Stern, violinist, captured Russian audiences. The Russians sent the young cellist Mstislav Rostropovich to this country early in the year, but withheld David Oistrakh and Emil Giles from return visits as a protest against the state department's finger-printing regulations. The American government sought to ease the financial burden of our artists traveling abroad by passing the international cultural exchange act. It set up an advisory committee on the arts with a beginning appropriation of \$2,225,000 to foster U.S. participation in cultural events overseas.

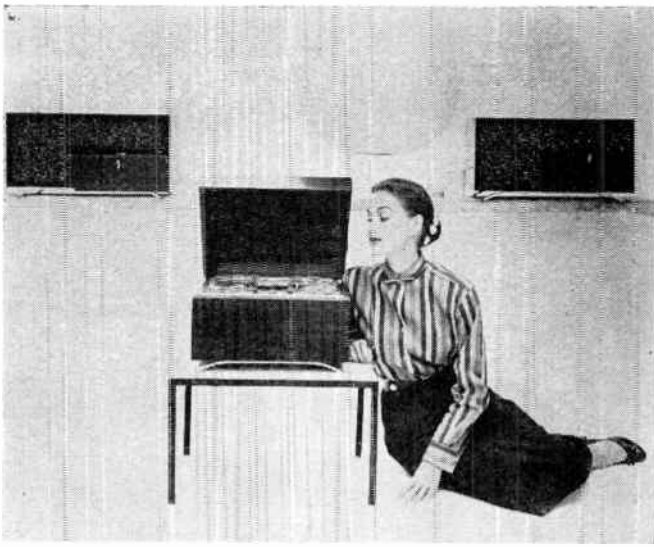
Besides those already named, prominent U.S. performers abroad in 1956 included the Juilliard Quartet (Europe), the Shaw Chorale (Asia Minor), the Los Angeles Philharmonic orchestra (Far East), the New Orleans Philharmonic (Latin America) and the After-Dinner Opera company (Europe.) The Symphony of the Air planned a tour of the Near East (following its fruitful Far East tour in 1955) but was stopped by the state department in a bitterly criticized ruling based on vague political charges against some members of the orchestra.

Significant new symphonic works introduced during the year included the *Symphony No. 8* of Ralph Vaughan Williams (first by the Halle orchestra in England, then by the Philadelphia orchestra) and Ernest Bloch's *Symphony in E Flat* (first by the Royal Philharmonic, then by the Cincinnati Symphony).

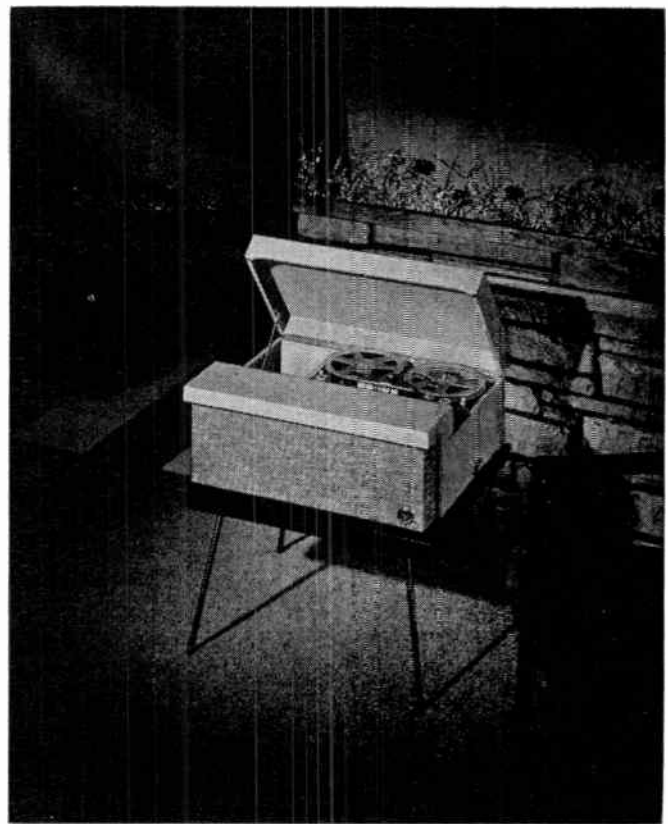
Interest was aroused by performances in Stockholm, Darmstadt, Cologne, New York, and Cambridge of electronically produced music by Karlheinz Stockhausen, 28-year-old German composer who heads an experimental laboratory in Cologne.

Major awards during the year went to Ernst Toch (Pulitzer Prize for *Symphony No. 3*), Bohuslav Martinu (New York Critics Circle award for *Fantaisies Symphoniques*), Sir William Walton (N. Y. Critics award for opera, *Troilus and Cressida*), and Aaron Copland (gold medal for music, National Society of Arts and Letters).

In the recording field, the year was one of quiet productivity. The repertoire having been fairly covered in high-quality recordings, new and unusual music was issued and special attention was given to packaging. Angel Records devised a new jacket for long-playing discs, with a permanent inner lining of plastic. London Records issued Mozart opera recordings boxed with complete musical scores; RCA Victor went even further, boxing with a new recording of Verdi's *La Traviata* a fancy edition of Dumas' novel *La Dame aux Camillias* on which the opera is based. Further progress was made in the field of prerecorded stereophonic tapes, as lower-priced equipment for home reproduction became available. Nevertheless, prices both of tapes and of playback machines still were comparatively forbidding.



The world of high fidelity encompassed the tape recorder field in 1956. Ampex presented its stereo unit with twin amp-speakers (above) and VM introduced its Coe stereo recorder (right), as companies marketed bigger and better tape systems.



High Fidelity

By Robert Oakes Jordan and James Cunningham

We feel that much of the future of high fidelity rests, for now, on the tape recorder and the recorded tape, especially those tapes recorded stereophonically.

We have not made a choice between discs and tape; it is simply that there is no convenient disc method to reproduce stereophonic sound.

As far as the reproduction of the audio goes, you can have the choice of a thousand and one combinations of hi-fi equipment. For the stereophonic tape playback device, your choice is somewhat more limited now, but this also will change.

There are many tape recorder/playback machines on the market, and some of the newer models are designed to play stereophonic tape records. Of those tape machines available, we have inspected and tested quite a few; of those tested, all but two were of good quality according to their individual price groupings. The list of the machines tested is in accompanying columns of this issue.

Stereophonics, if not new, is a successful and unique method of recording on magnetic tape. In 1955 and during 1956, tape-recorder manufacturers began the trend toward stereophonic recording and playback equipment at a price the nonprofessional enthusiast could afford. More and more prerecorded—that is *recorded*—tapes began to appear with both monaural and stereophonic editions. While the cost of these tapes is still rather high, persons who buy stereophonic tape playback equipment feel the investment in this superior means of music reproduction is more than worthwhile.

Unless you have heard stereophonic sound in all its unbelievable depth and realism, these articles, the advertising claims, and other messages about stereo appear to be like all the claims for "hi-fi."

Stereophonic recorded tapes will not be the only new thing in magnetic tapes. Some three years ago, in *Down Beat* columns on high fidelity and tape recording, we examined the probability of television recording on magnetic tape, before the various research programs were made known to any of us. Our own speculation led to considering the inevitable device to be used in conjunction with the home television receiver so that "hear and see" tape recordings could be played on the home television screen.

The device is being perfected in marketable form now by RCA. When this device is out, there will be available audio-video tape recordings of Broadway shows, of grand opera, of sporting events. There will be the tremendous possibilities for use in sales and advertising work and, more important, in education.

The ease and relatively inexpensive process of mass duplication of magnetic tapes will be harsh competition for the extremely expensive optical film duplication equipment. Gone will be the complicated process of adding magnetic sound tracks to optical films and present will be narrow-width magnetic tapes with audio and video tracks in any number for not only stereophonic sound but also three-dimensional motion pictures as well.

The prospect of *all-electromagnetic* motion pictures in the future is as exciting as the inevitable peaceful uses of atomic energy.

Here today, however, is magnetic tape recording in 3-D, stereophonic sound ready for your listening on a range of good equipment, in prices to match almost any high fidelity budget. You'll not be able to resist the greatness of stereophonic sound no matter how fine your present monaural (single-channel) high fidelity system.

MARKETED STEREOPHONIC TAPE DEVICES

MANUFACTURER	MODEL NUMBER & TYPE MACHINE	AVAILABLE TAPE SPEEDS	FREQUENCY RESPONSE IN CYCLES PER. SEC.	PRICE	GENERAL INFORMATION AND LABORATORY RATING
AMPEX CORPORATION 934 Charter St. Redwood City, California.	A 122 (Mon-Stereo) In-line heads on stereo.	3 3/4" 7 1/2"	30-7,500 30-15,000	\$ 449.50	Record monaural, playback stereo and monaural. An excel- lent machine.
	612 (Mon-Stereo) In-line heads on stereo.	7 1/2"	40-15,000	\$ 395.00	Playback of stereo- phonic, and all monaural tapes. An excellent quality and rugged ma- chine.
	S-5290 ("600" type stereo/ monaural recorder/ playback)	7 1/2"	40-15,000	\$ 995.00	Same general style as the 601 but in a slightly larger case. We have no test on this ma- chine.
	350-2 (stereo) Optional Speaker/ amplifier units for above	7 1/2" 15" other speeds are available in the 350-2	30-15,000 (plus/ minus 4db) 30-15,000 (plus/ minus 2db)	\$1953.00	Thus far, this ma- chine is the choice of the professional recording engineer.
	A 692 portable A 621 console		flat from 65-10,000 same	\$ 199.50 \$ 229.50	10 watt amplifier, with input selectors for tape, tuner, phonograph and television audio.
AMPLIFIER CORPORATION OF AMERICA 398 Broadway New York, New York	611-D (Stereo-Mon)	7 1/2" (available in speeds from 15/16th" to 15" per sec.)	50-7,500	\$ 395.00	Record/playback This is one of the best and most re- liable portable ma- chines we have tested and used. This is a battery operated recorder of broadcast quality. Similar to the 610- SD in make-up the 611-D is a battery portable stereo re- cording device, monitored by stereo head phones.
BELL SOUND SYSTEMS 555 Marion Road, Columbus, Ohio	BT-76 (Stereo/Mon. playback Mon. record)	1 7/8" 3 3/4" 7 1/2"	No Figures	\$ 189.95	Record mon/play- back mon - stereo. Similar mechanism and electronics to the RT-75. Requires one external audio amplifier, to play staggered head stereo tapes.
BERLANT-CONCERTONE 655 West Washington Blvd.	Model 23 (Concert- one Custom)	3 3/4"-7 1/2" 7 1/2"-15"	50-5,000- 3 3/4" 50-13,000- 7 1/2" 40-15,000- 15"	\$ 795.00	Record/playback stereo / mon. The major variation in these recorders lies in the addition of better motors and newer circuit tech- niques. The lower priced Concertone Custom being con- sidered a semi-pro- fessional machine.
	Model 33 (Berlant Deluxe)	same tape speeds	Same listed frequency responses	\$ 995.00	The other two mod- els as professional equipment. We have found the Berlant Equipment to be ex- cellent. The newer models have great versatility for the professional record- ing engineer.
	Model 93 (Berlant American)	same tape speeds	Same listed frequency responses	\$1695.00	
(Note: There have been no tests to date on the 93 in our laboratory).					
EDUCATIONAL LABORATORIES INC. 1823 Jefferson Place, N. W., Washington, D. C.	Model M-6A Dual channel	3 3/4" 7 1/2"	70-5,000 70-7,500	\$ 295.00	Record / playback mon-stereo. This These response claims machine is ideal for are specific and non-educational purpos- edly stated by the es where the re- manufacturer. A rar- cordings are played iety in claim stating. back on the same or similar machines. Dual channels are completely independ- ent of each other in all features of erase / record / playback.
	Model M-7A Dual channel	3 3/4" 7 1/2"	70-5,000 70-8,000 (both ratings at plus or minus 3db)	\$ 320.00	Record / playback mon-stereo. This machine contains two additional power amplifiers to drive external loud- speakers or up to 50 or more pairs of hi - impedance headphones.
PENTRON CORPORATION 777 South Tripp Ave. Chicago, Ill.	Model PS-1	3 3/4" 7 1/2"	50-5,000 50-8,000	\$ 249.95	Playback only of staggered head stereophonic tapes. Employs two external power amplifiers and speaker sys- tems (not included).
RADIO CORPORATION OF AMERICA RCA Victor 155 East 2th Street New York, New York	BSTP1 "Victrola" Stereotape Player (In-line Heads)	7 1/2"	70-12,000	\$ 295.95	This unit plays all types of tapes and in-line stereo tape records. It uses dual 3 watt power amplifiers and has its own loudspeakers.
VIKING 6900 Aldrich Minneapolis, Minn.	FF75B	7 1/2"	No Figures	\$ 69.95	Two channel, 1/2 track staggered heads. (No amplifiers or circuits in- cluded)
	FF75SU	7 1/2"	No Figures	\$ 97.75	Universal stereo playback for both head spacings. (No electronics included)
	FF75SR	7 1/2"	No Figures	\$ 107.50	Monaural record / erase feature with heads for in-line stereo playback. (No electronics includ- ed)
(Note: All Viking tape decks can be operated at 3 3/4" per sec. with the change of a drive belt.)					
V-M CORPORATION Benton Harbor, Michigan	Model 711	3 3/4" 7 1/2"	40-15,000- 7 1/2" (plus or minus 5db)	\$ 209.95	Record mon./play- back mon or stereo. This machine makes a fine inexpensive conversion of any unit for the exist- ing HI-FI set into a competent stag- gered head stereo system. It contains one 5 watt power amp. with pre amp. on other channel.
	Model 750 "Celeste"	3 3/4" 7 1/2"	40-15,000- 7 1/2" (plus or minus 5db)	\$ 259.95	Record mon./play- back mon or stereo (staggered). Em- ploys one internal amplifier and speaker system with jack conn. for ap- plication with ex- isting hi-fi or audio amplifier / speaker system. Table model with wooden case.

Books On Jazz

By Nat Hentoff

The evolving increase in the jazz audience, first marked most noticeably by the proliferation of jazz records and recording companies, is extending slowly to book publishers, too.

It was an unusually active year for books on jazz in 1955. And 1956 was even more productive. The most important volume of the year was the English translation of Andre Hodeir's *Jazz: Its Evolution and Essence* (Grove Press, New York, \$3.50), the best analytical series of essays on jazz yet published. Although the French critic-composer-musician often speaks in musical terminology, a persevering layman can gain much benefit from the book. Some of Hodeir's points are debatable, but at least, he has raised them and, besides, has raised the level of serious jazz criticism to a new stage.

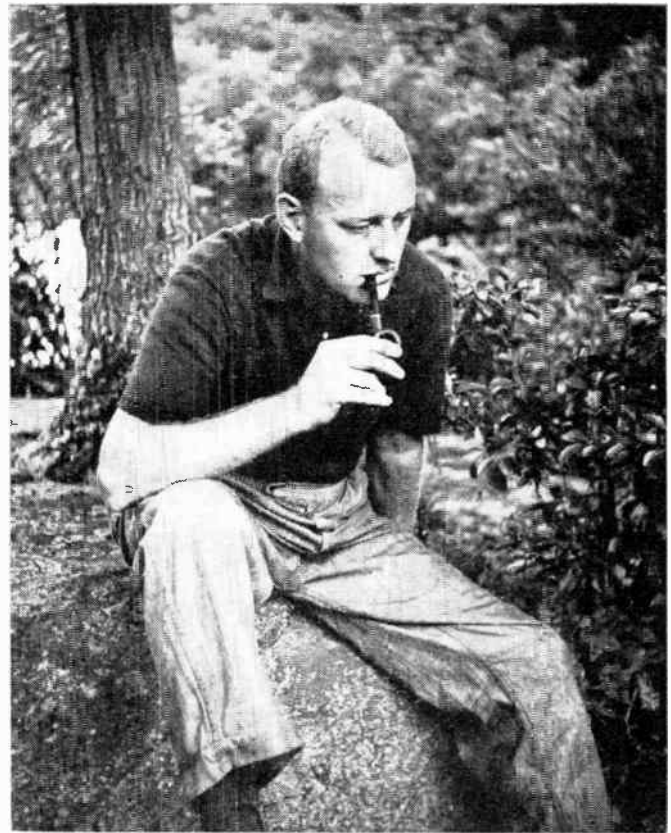
Also of importance, though somewhat disappointing in part, was Marshall Stearns' *The Story of Jazz* (Oxford University Press, \$5.75). Its first half is the best single available consolidation of material on pre-jazz influences. There are valuable chapters on West African antecedents, West Indian transmutations, and the development of Afro-American roots through the work song, blues, the spiritual, minstrels, ragtime, and earlier, that period of religious revivalism called "The Great Awakening."

There are also later revealing chapters on the differences in criteria between jazz and classical music, and the sociological role of the Negro as it has affected his participation in the growth of jazz. But the chapters on the mainstream of jazz history are too fragmentary and insufficiently detailed to be of more than minor interest to the beginner. The book, in any case, should be read.

A paper-back history, *Jazz Americana*, by Woody Woodward (Trend Books, Los Angeles, 75 cents), is certainly worth the price for its pictures and such facts as it contains, though it has its limitations in scope and depth of perspective . . . Due by the end of the year from Houghton Mifflin in Boston at \$4 was an English translation of a *Dictionary of Jazz* compiled by French critic Hugues Panassie and Madeleine Gautier. The book, while not as extensive as Leonard Feather's 1955 *Encyclopedia of Jazz*, is worth having as a supplement to that large volume since it does include several traditional jazzmen and blues figures not covered by Feather. The reader should be aware in advance, however, of Panassie's notion that almost all modern jazz is not jazz at all and his penchant for judging music in terms of color. His comments, therefore, are often highly arguable.

A generally intriguing anthology is *Eddie Condon's Treasury of Jazz* (Dial Press, Inc., New York, \$5), edited by Condon and Dick Gehman. There are articles on jazz personalities, history, sociology, and a fiction section, too. Among the writers are Ernest Borneman, Whitney Balliett, George Avakian, the late Otis Ferguson, Condon, George Frazier, Leonard Feather, Ralph Gleason, Murray Kemp-ton, John Hammond, Benny Goodman, George Simon, Gehman, Artie Shaw, James Jones, Clellon Holmes, and Osborn Duke. Most of the pieces are reprints, but it's good to have many of them available in one easily browsable place.

Two important autobiographies were issued during the year as well as a reissue of a vital one. *Lady Sings the Blues* (Doubleday, New York, \$3.75) by Billie Holiday and William Dufty is a blunt, partially candid portrait of the greatest living jazz singer, and at various times, one of the sickest. The book tells some of the story of how she became what she is, neither saint nor devil, but a wounded and wounding woman. Reactions to the book were virulently mixed. Its detractors accused Billie of inaccuracies as well



Osborn Duke
A Sideman



Condon and Gehman
Side By Side Men

as insufficient truth-telling about her own culpabilities and a degree of self-pity. Its supporters, among them this writer, found no self-pity, and felt that the impact of the book was rawly therapeutic, not only for the self-revelations, however limited, of Miss Holiday, but for its light on several of the more reprehensible aspects of the music business and allied fields.

Big Bill Blues, William Broonzy's story as told to Yannick Bruynoghe (Grove Press, New York, \$3), was first published in England. The Belgian Bruynoghe has done remarkably well in capturing the idiomatic accuracy and rhythm of Bill's speech. The book is a revealing odyssey of a basic blues singer, and tells along the way something of how certain specific blues were born. Bill also presents brief portraits of several of his blues singing contemporaries. The book underlines the shameful fact that despite all the recent writings on jazz, very little is known or printed concerning the still stirring and boldly eloquent music of this country's blues singers like Big Bill, Muddy Waters, Lightning Hopkins, Tampa Red, Big Maceo, Memphis Slim, Jack Dupree, Tommy McClennan, etc. . . . And Grove Press, which has become an important firm for jazz books, also reissued this year the invaluable *Mister Jelly Roll* (paperback Evergreen series, \$1.45) by Alan Lomax. The book is a marvelously picaresque history of the life and jazz times of Professor Morton, one of the key individualists in the history of jazz . . . Toward the end of 1955, by the way, an exhaustive paperback history of *King Joe Oliver* (published by Walter C. Allen, Belleville, New Jersey, \$2) became available. It pointed the way for what should become a series of monographs, perhaps eventually from university presses, on key figures in jazz.

Toward the end of the year, there appeared Stephen Longstreet's *The Real Jazz: Old and New* (Louisiana State University Press, Baton Rouge 3, La., \$5), a set of personal reminiscences and drawings on jazz along with quotations by jazzmen; but unfortunately the sources are seldom credited by name. The book is quite arguable and often sentimentual in places, but there are moments of value . . . *The Heart of Jazz* (New York University Press, \$6.50) by William L. Grossman and Jack W. Farrell is a mixture of ridiculous attempts to judge jazz styles and eras by Grossman's religious criteria; a number of most debatable musical judgments on the past, present, and future of jazz; and yet, according to Charles Edward Smith in the *New York Times*, some valuable insights by Farrell into traditional jazz.

Among the year's jazz fiction was Evan Hunter's *Second Ending* (Simon and Schuster, New York, \$3.95), described by Leonard Feather as ". . . a competently written story" but one that overemphasizes narcotics in jazz . . . Osborn Duke's *Sideman* (Criterion Books, New York, \$4.50) was reviewed by this writer in *Down Beat* as a book that was written knowledgeably out of Duke's own experience as a sideman, but was rather pedestrian in plot structure and writing style . . . Of casual but enjoyable interest is *It's Always Four O'Clock* (Random House, New York, \$3.50) by James Updyke, said to be a pseudonym for W. R. Burnett. The novel isn't especially penetrating, but is unpretentiously geared for once-through diversion. The characters are largely cardboard except for the guitarist narrator who is worth meeting . . . Other fiction concerned with jazz published during the year included Ida Martucci's *Jive Jungle* (Vantage Press, New York, \$2.75) and Jack Baird's *Hot, Sweet, and Blue* (Fawcett Gold Medal Books, New York, paperback, \$2.5).

In a field that is thoroughly important to jazz history, the discography, nothing was published here in book form to bring *Hot Discography* or Orin Blackstone's *Index to Jazz* up to date. In England, Albert McCarthy, encouraged by a grant from Cassell, the London publisher, continued to labor on the best of all discographies thus far, *Jazz Directory*, which is up to volume five (J-KIRK). Volume six is expected sometime in 1957 . . . Record collectors interested in discographical research, meanwhile, should consult the magazines *Record Research* (131 Hart St.,



Billie Holiday
She Had the Blues

Brooklyn 6, N.Y.); *The Discophile* (25, Broadfield, Harlow, Essex, England); and a new magazine, *Jazz Statistics*, c/o *Jazz-Bulletin*, Hot Club, Basen, Lothringerstrasse 57, Basel, Switzerland).

In summary, despite a quite fruitful year for books on jazz, there are still needed a thorough, large-scale history of jazz; the first novel of stature on jazz; a complete discography with loose-leaf provisions for additions; and many more technical volumes on jazz, both from the analytical perspective like Hodeir's and also educational treatises on the various instruments and on jazz arranging-composing as written by practicing jazz musicians.



Baird Parker

A Bird In A World Full Of People

We have seen the broken moments
of people who became animals and birds,
searching for love in the jungle that Freud built;
and do make comment on their passing
from the odd ways in which they murdered sleep.

They killed it with horns hung
on the lampost of wide-grinning mornings,
half-closing their eyes to frowning mildewed heads,

and even then, in the young daylight filled with eyes
one Bird fell, fluttered, screaming,
boxed and heavy in his private aviary
of a house filled with Dread Camarillos;

wandering within his world of private sadness
and knowing (all the while)
he could take up his saxophone
and blow down the village steeple.

This Bird, in a land punctuated with titles
could do these things;
This Bird could do all except become people.

—Kenneth H. Ford



Baird and Pree Parker

Lady Day Performs

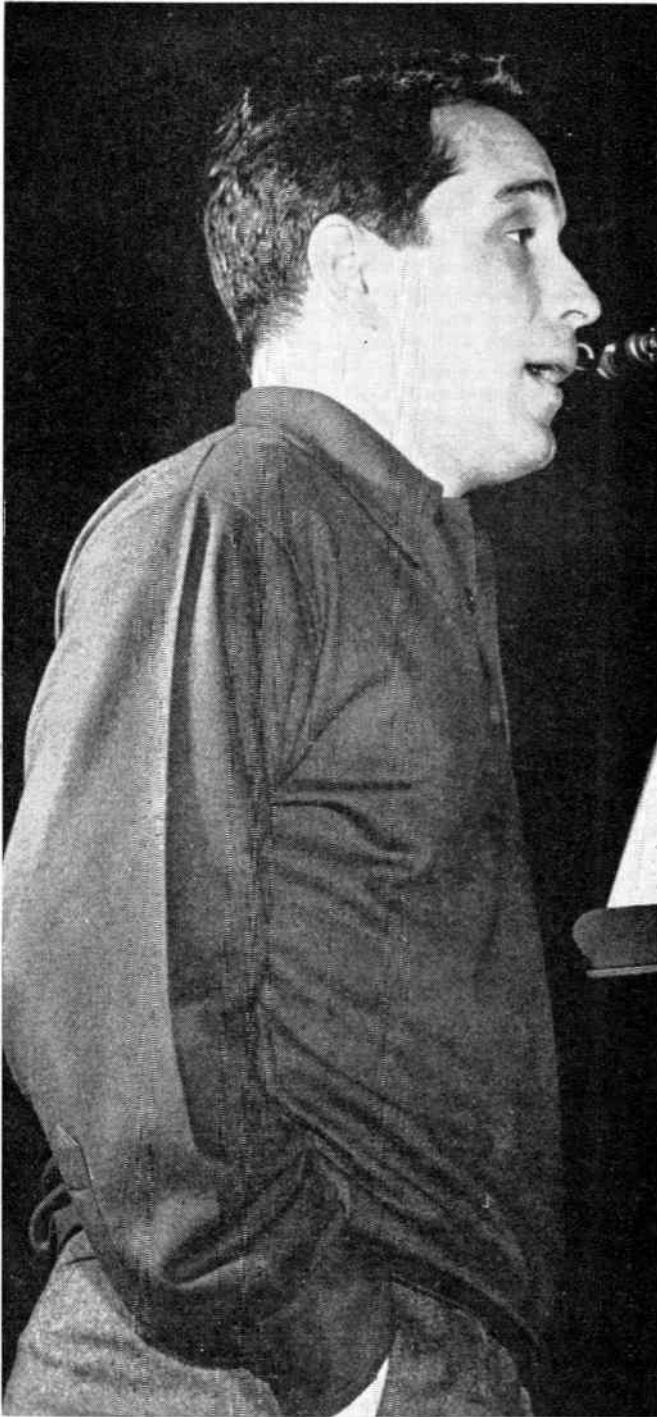
Her voice breaks itself into coherence,
Settling for less
Than her eyes retain of dissonance.

Her hands hesitate to bend to the twists
of sound, and swing
Between aching stiffness and a fist.

Her body growls at the knife of eyes
Outside the light
And grieves for the night as it dies.

—Nat Hentoff

'56 Music Awards



Perry Como
Swept the Field

The following awards were given for musical contributions to the motion picture, radio, TV, and in recognition of significant roles in the music industry.

Academy Awards

Oscars were awarded by the Academy of Motion Picture Arts and Sciences in 1956, for 1955, as follows:

Best Song—*Love is a Many Splendored Thing*—from the film of the same name. Music by Sammy Fain, lyrics by Paul Francis Webster.

Best Music Score—Drama or Comedy—Alfred Newman, for his score of *Love is a Many Splendored Thing*.

Scoring—Musical Film—Robert Russell Bennett, Jay Blackton, and Adolph Deutsch—*Oklahoma*.

Emmy Awards

Emmy awards given by the Academy of Television Arts and Sciences:

Best Musical Contribution—song *Love and Marriage*, from musical television of *Our Town*. Song by Sammy Cahn and Jimmy Van Heusen.

Best Male Singer—Perry Como.

Best Female Singer—Dinah Shore.

Peabody Awards

The George Foster Peabody Radio and TV award for 1955, presented in 1956, in the field of musical entertainment, went to the *Perry Como Show* on NBC-TV.

Radio-TV Daily

The 1956 Radio-Television Daily poll named the following performers of the year:

Male Vocalist—Eddie Fisher (radio)

Female Vocalist—Dinah Shore (radio)

Male Vocalist—Perry Como (TV)

Female Vocalist—Dinah Shore (TV)

TV Today; M.P. Daily

Television Today and Motion Picture Daily awards went to:

Best Male Vocalist—Perry Como

Best Female Vocalist—Dinah Shore

Best Pop Musical Show—Your Hit Parade (NBC-TV)

Apollo Awards

The Appollo awards, the disc jockey salute to the diamond jubilee of the record industry, were presented to Perry Como, Bing Crosby, Ella Fitzgerald, Benny Goodman, Frank Sinatra, Kate Smith, Rudy Vallee, and Paul Whiteman. Al Jolson and Glenn Miller were similarly honored by the disc jockeys.

Golden Mike Awards

The American Legion Auxiliary Golden Mike Award for the best musical program on TV went to the *Perry Como Show* on NBC-TV.

Christopher Awards

The Christopher awards for TV shows were won by the *Perry Como Show*, the *Firestone Hour*, and the *Lawrence Welk Show*.

Westlake Awards

The Westlake School of Music honored the following personalities for contributions in the field of music:

Band—Count Basie

Male Vocalist—Frank Sinatra

Female Vocalist—Julie London

Arranger—Billy May

Disc Jockey—Jack Wagner (KHJ, Los Angeles, Cal.)

TV Show—Stars of Jazz (Bobby Troup)

Man of the Year—Steve Allen

A Directory Of Jazz Record Firms

- Ad Lib Records
20-43 19th St.
Long Island City 5, N. Y.
- Aladdin Records
451 N. Canon Drive
Beverly Hills, Cal.
- Allegro Records
510 22nd St.
Union City, N. J.
- American Recording Society
100 6th Ave.
New York, N. Y.
- Angel Records
28 West 48th St.
New York 36, N. Y.
- Apollo Records
457 West 45th St.
New York 36, N. Y.
- Atlantic Records
234 West 56th St.
New York 19, N. Y.
- Bethlehem Records
1650 Broadway
New York 19, N. Y.
- Blue Note Records
767 Lexington Ave.
New York 21, N. Y.
- Branford Records
14 Branford Place
Newark, N. J.
- Brunswick Records
50 West 57th St.
New York 19, N. Y.
- Cadence Records
40 E. 49th St.
New York, N. Y.
- Camden Records
155 E. 24th St.
New York 10, N. Y.
- Capitol Records
Sunset & Vine
Hollywood 28, Cal.
- Cavalier Records
298 9th St.
San Francisco 3, Cal.
- Clef Records
451 N. Canon Drive
Beverly Hills, Cal.
- Columbia Records
799 Seventh Ave.
New York 19, N. Y.
- Commodore Records
147 E. 42nd St.
New York 17, N. Y.
- Contemporary Records
8481 Melrose Place
Los Angeles 46, Cal.
- Cook Laboratories
101 Second St.
Stamford, Conn.
- Coral Records
50 W. 57th St.
New York 19, N. Y.
- Dawn Records
39 W. 60th St.
New York 23, N. Y.
- Debut Records
331 W. 51st St.
New York, N. Y.
- Decca Records
50 W. 57th St.
New York 19, N. Y.
- Delmar Records
5663 Delmar Ave.
St. Louis, Mo.
- Dootone Records
9514 Central Ave.
Los Angeles, Cal.
- EmArcy Records
745 Fifth Avenue
New York 22, N. Y.
- Empirical Records
P. O. Box 52
Yellow Springs, Ohio
- Epic Records
799 Seventh Ave.
New York 19, N. Y.
- Esoteric Records
238 E. 26th St.
New York, N. Y.
- Euterpan Records
506 South Coast Blvd.
Laguna Beach, Cal.
- Fantasy Records
654 Natoma St.
San Francisco, Cal.
- Folkways Records
117 W. 46th St.
New York, N. Y.
- Fraternity Records
413 Race St.
Cincinnati, Ohio
- Gene Norman Presents
8600 Lookout Mt. Ave.
Hollywood 6, Cal.
- Good Time Jazz
8481 Melrose Ave.
Los Angeles 46, Cal.
- Groove Records
155 E. 24th St.
New York 10, N. Y.
- Herald Records
1697 Broadway
New York, N. Y.
- HiFiRecord
6087 Sunset Blvd.
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Band of Gold	Don Cherry	Columbia
Be-Bop-A-Lula	Gene Vincent	Capitol
Blueberry Hill	Fats Domino	Imperial
Blue Suede Shoes	Carl Perkins	Sun
Born to Be With You	Chordettes	Cadence
Canadian Sunset	Andy Williams	Cadence
Don't Be Cruel	Elvis Presley	RCA Victor
Flying Saucer	Buchanan & Goodman	Universe
Friendly Persuasion	Pat Boone	Dot
Great Pretender	Platters	Mercury
Green Door	Jim Lowe	Dot
Heartbreak Hotel	Elvis Presley	RCA Victor
Honky Tonk	Bill Doggett	King
Hot Diggity	Perry Como	RCA Victor
Hound Dog	Elvis Presley	RCA Victor
I Almost Lost My Mind	Pat Boone	Dot
I'll Be Home	Pat Boone	Dot
I'm in Love Again	Fats Domino	Imperial
Ivory Tower	Cathy Carr	Fraternity
I Want You, I Need You, I Love You	Elvis Presley	RCA Victor
Just Walking in the Rain	Johnny Ray	Columbia
Lisbon Antigua	Nelson Riddle	Capitol
Love Me Tender	Elvis Presley	RCA Victor
Magic Touch	Platters	Mercury
Memories Are Made of This	Dean Martin	Capitol
Moonglow & Picnic	Morris Stoloff	Decca
More	Perry Como	RCA Victor
My Prayer	Platters	Mercury
No, Not Much	Four Lads	Columbia
On the Street Where You Live	Vic Damone	Columbia
Poor People of Paris	Les Baxter	Capitol
Rock and Roll Waltz	Kay Starr	RCA Victor
See You Later, Alligator	Bill Haley & Comets	Decca
Singing the Blues	Guy Mitchell	Columbia
Song for a Summer Night	Mitch Miller	Columbia
Standing on the Corner	Four Lads	Columbia
The Fool	Sanford Clark	Dot
Three Penny Opera Theme	Dick Hyman	MGM
Tonight You Belong to Me	Patience and Prudence	Liberty
True Love	Bing Crosby, Grace Kelly	Capitol
Wayward Wind	Gogi Grant	Era
Whatever Will Be, Will Be	Doris Day	Columbia
Why Do Fools Fall in Love	Teenagers	Gee

Dizzy's Dilemma

By Leonard Feather

Strangely enough, John Gillespie had never previously undertaken a *Blindfold Test for Down Beat*.

Since John is essentially not only a great trumpet player but the greatest living symbol of a whole phase of jazz history, the records in this new test, as you will see, were not limited to trumpet specialties but were designed to test his reaction to a variety of musical forms. He was given no information whatever, either before or during the test, about the records played.



The Records

1. *Session at Midnight. Blue Lou* (Capitol). Harry Edison, Murray McEachern, Benny Carter, trumpet fours; McEachern, alto solo; McEachern, Benny Carter, Willie Smith, alto fours; Jimmy Rowles, piano. Recorded 1956.

That's pretty good. Is that Billy Smith on alto? That must have been made about 1946 or something. Sounded like Benny Carter on both trumpet and alto. I haven't heard Benny play trumpet for such a long time, but that trumpet player did sound like him. I don't know who the other trumpet player was. The pianist is a pretty nice little stylist. I'm not sure about the two alto players . . . Very nice record, though; on the whole I'd give it 3½ stars.

2. Clifford Brown. *Joy Spring* (Pacific Jazz). Bob Gordon, baritone; Shelly Manne, drums; comp. Clifford Brown; arr. Jack Montrose.

The trumpeter must have been Clifford Brown . . . I don't know Don Byrd well enough to recognize his playing. The trumpet was superb; by far the best on the record. One thing wrong with that was that the drummer should have played some accents along with the rhythm—to punctuate it . . . This reminds me of something with Chano Pozo. The thing that was so amazing about him was that he could play rhythm and accents all at the same time. I think that's what this record needed.

The harmony was very nice, and the arrangement was very good—sounded a little like Quincy Jones. The baritone didn't do too much. I'll give it 3½ stars for the trumpet and writing.

3. Jimmy Smith. *You Get 'Cha* (Blue Note). Smith, organ; Thorneil Schwartz, guitar.

It must be that new boy, Jimmy Smith. Very good, but one thing, they didn't record his bass as well as could have been. It sounded like they didn't have a microphone near it, and you couldn't hear it walking. It was very quiet.

Something should be done about an organ. What he was playing was very good, but there's a sound inside an organ that comes when you hit a note—another note seems to mar the feeling of the first note and sounds loud. What is that? It isn't the same sound as when

you hit a note on a trumpet or saxophone . . . What he was playing was terrific.

The guitar didn't seem like he was finishing his phrases . . . He must be a very young boy, because I know when I was younger, I would start playing something and right in the middle of the phrase I'd think of something else that might sound better. If that organ had sounded the way he was really playing it and if there had been a mike on the bass, I would rate it higher, but give it three stars.

4. Modern Jazz Society. *Sun Dance* (Norgran). Comp. John Lewis; J. J. Johnson, trombone; Aaron Sachs, clarinet; Lucky Thompson, tenor.

I didn't like the composition too much, but the solos were good. It sounded like they had a valve and a slide trombone. The composition didn't move me emotionally, and you have to try to combine emotionalism and technique. You shouldn't do something just for the sake of technicality; there should be some emotional impact.

I didn't care too much for the clarinet. The tenor slurred too much—I didn't like it. Lucky Thompson is the only tenor player who slurs that I like. Since I didn't like the composition, that will take off half, and we'll have to bring it up from scratch. Give it two stars.

5. Nat Adderley. *Watermelon* (EmArcy). Nat Adderley, cornet; Julian (Cannonball) Adderley, alto; Horace Silver, piano.

That was cute. When the alto and trumpet played together, it sounded like one horn. It was very good, but I don't know who it was on trumpet or even on alto. The pianist couldn't have been Wynton Kelly? I thought it was arranged nicely and they played it quite well. I like the alto all right, but I've heard Charlie Parker so much that it's like something of him rubs off on other players.

I can't get too enthused over alto players now unless one comes along who really breaks away completely. Both Parker and Johnny Hodges are such great artists, and they don't sound alike. When Hodges plays something, you know it's the best it can be played, and it's the same with Parker. I'll give this 2½ stars.

6. Teo Macero. *Heart on My Sleeve* (Columbia). Macero, tenor; George Barrow, baritone; Orlando Giolamo, accordion.

In order to say what was wrong with that, I'd have to hear it four or five times. The baritone didn't sound like it had any connection with what the tenor was playing. Was it written down? I don't like the sound of that accordion playing in octaves. That didn't hang me. Is that what you call atonal music? Bobby Scott was talking about atonal music or free form, and I don't understand what it means. Everyone thinks I know what atonal music is. They even ask me if I play atonal music, and I'm not hip to what they mean at all. This has no emotional message for me. No stars.

7. Duke Ellington. *Upper Manhattan Medical Group* (Bethlehem). Comp. and arr. Ellington; Willie Cook, trumpet; Harry Carney, baritone.

That Carney. He's something! He's been with the boss so long that he's like the grandfather of the baritone. Who was the trumpet player? He played very nicely. That must have been a Strayhorn arrangement—it reminds me of *Chelsea Bridge*. That will get four stars.

8. George Handy. *Pensive* ("X"). Comp. and arr. Handy; Dick Sherman, trumpet; Buddy Jones, bass.

The trumpet was very smooth. The writing reminds me of Lennie Tristano, but I haven't actually heard much of Tristano to recognize him. The bass player seemed to be playing wrong notes. I imagine this would be some more of that free form, or what do you call it—atonal? I'll give this 2½ stars.

9. Chico Hamilton. *Jonah* (Pacific Jazz). Hamilton, drums; Buddy Collette, clarinet.

I know who that could be, but I've never heard his group. It's from the west coast—Chico Hamilton. I haven't heard anyone who sounded like that. It's a very good group—I wonder if that is Chico? The clarinet was very nice. Give that four stars.

10. Thad Jones. *Little Girl Blue* (Blue Note). Jones, trumpet; Kenny Burrell, guitar; Oscar Pettiford, bass.

That was very beautiful. Very good trumpet, and guitar, and bass. Was it Clifford Brown? The tone was marvelous—reminds me of Freddie Webster, but it sounded like Clifford Brown. That's about the nearest to five stars you can get.



Ruby's Pearls

By Leonard Feather

Ruby Braff enjoys the unique distinction of being the only jazzman to rise to international prominence during the last year with a style that is unmistakably counter revolutionary—that of the great swing era of the 1930s.

Currently enjoying the security of a role in the Rodgers-Hammerstein *Pipe Dream*, that is liable to keep him on Broadway forever, Ruby recently stopped by to dig some assorted sounds in old and new styles. His answers were just what all blindfold answers should be: pithy, pointed, and honest.

As usual, the comments were tape-recorded and no information was given, either before or during the test, about the records played.



The Records

1. Steve Allen. *S'posin'* (Coral). Allen, piano; Charlie Shavers, trumpet; Hank D'Amico, clarinet; Urbie Green, trombone.

I don't know whose record this was, but the trumpet player sounded like a cross between Buck Clayton and Charlie Shavers. I enjoyed that better than anything else; the clarinet player seemed kind of beatless, but he was trying to say something . . . the trombone wasn't trying hard enough. He sounded like he wasn't awake. Piano player sounded like he was trying to play like Erroll Garner in spots. Could be Kenny Kersey, who can play like anybody when he wants to. All in all, it was an honest record; I'd give it two and a half.

2. Nat Adderley. *Fort Lauderdale* (Wing). Adderley, trumpet; Roy Haynes, drums; Horace Silver, piano. Comp. Adderley.

I'm not too sure who that is, because so many people sound the same. It might possibly be Clifford Brown and his little group, with Max Roach, maybe . . . if it is Max Roach, he's playing too much drums. Almost playing a drum solo throughout everybody's chorus; I don't see how anybody could sustain any groove . . . don't know how the piano player kept time through it. He sounded wonderful when they played the arranged part—Max did—but I didn't care for the arrangement. Didn't care too much for the solos, either. I wouldn't rate that anything.

3. Benny Goodman Sextet. *Honeysuckle Rose* (Columbia). From "Goodman Plays For Fletcher Henderson Fund" LP (1951). Buck Clayton, trumpet; Teddy Wilson, piano; Safranski, bass; Johnny Smith, guitar; Krupa, drums.

Sounded like Buck Clayton and Benny Goodman to me, and of course it was wonderful . . . I enjoyed the piano solo; it sounded like one of my favorites, Teddy Wilson. I didn't care too much for the guitar, he was too jumbly and flighty and running around; I couldn't get with it. The rhythm behind the solos, I thought, was very poor, outside of the drums. But a wonderful record just the same; I'd rate it three.

4. Joe Newman-Billy Byers. *Byers Guide* (Jazztone). Byers, trombone & arr.; Joe Newman, trumpet; Osie Johnson, drums; Lou Stein, piano; Gene Quill, alto.

I like that arrangement . . . the solo I like best was the trumpet player; he reminded me a little of Joe Newman. The piano could have played a lot better to that nice background that he had. The drummer sounded very very good; the alto was too busy but had a little more fire than some other guys that try to play that way. Two and a half.

5. Eddie Condon. *Oh Sister Ain't That Hot* (Jazztone). Marty Marsala, trumpet; Pee Wee Russell, clarinet; Fats Waller, piano. 1940.

Well give that a hundred and fifty stars! Because of Pee Wee Russell. He sounded so wonderful, and I was so busy listening to the harmonics that he was playing that I couldn't even catch the trumpet player too well; sounded a little like Bunny Berigan. Piano sounded like Fats. Just a wonderful, wonderful record . . . give it all the stars you've got!

6. Miles Davis. *Smooch* (Prestige).

Well, that's pretty puzzling; sounds like Miles Davis or someone trying to play like him. If it is, I'm sure he can play a lot better. It's a very draggy record. Very nice chord changes; I like what they're playing *on*, but I don't like what they do *with* it. I wouldn't rate that anything.

7. Elliot Lawrence. *The Apple Core* (Fantasy). Comp. & arr. Gerry Mulligan; Nick Travis, trumpet; Al Cohn, tenor.

Wonderful sounding band. There were certain places, when the brass was playing little fast licks, that they sounded like they were reading too hard. But the solos sounded nice, and I enjoyed it. A very, very good record—I liked the tenor solo very much, especially; the trumpet, too. There's no change of pace in the arrangement, it keeps carrying on in the same manner, but on the whole it's worth three and a half stars.

8. Woody Herman. *By-Play* (Capitol). Comp. & arr. Manny Albam. Cy Touff, bass trumpet.

Wonderful, wonderful arrangement! Give that four and a half stars—it's on a real Basie kick. They really capture the feeling of what the Basie band used to sound like. Great trombone chorus in there, too.

9. Conte Candoli. *I'm Getting Sentimental Over You* (Bethlehem). Bill Holman, tenor; Lou Levy, piano; Lawrence Marable, drums; Leroy Vinnegar, bass.

I'm not going to say too much about that, except that I don't think George Bassman would enjoy that treatment of his tune. I don't even want to know who they are, but whoever they are, I hope they hurry up and make another record of this tune and make it good. It's the most disgraceful treatment of that tune I've ever heard in my life. No stars.

Afterthoughts by Ruby

I would have given five stars to any record by Billie Holiday, Count Basie, Louis Armstrong, Duke Ellington. Any Lester Young record before his own-group days; when he had wonderful men to play with. Anything by Bobby Hackett—all the guys we all love—Teddy Wilson, Earl Hines, Fats Waller . . .

I also want you to be sure to put in that after Louis Armstrong I consider the greatest jazz musician who ever lived is Bud Freeman. Anybody who hasn't heard Bud, no matter what instrument you play, it is a great loss not to have caught him, and you positively must hear this man. Bud is the greatest.

The Blindfold

One of the most popular regular features in *Down Beat* is Leonard Feather's *Blindfold Test*, in which top musicians and singers are asked to identify and comment upon recordings. Six of the best ones to appear in 1956 are included in these pages.



Getz Test

By Leonard Feather

Almost six years had gone by since the only previous Stan Getz *Blindfold Test*. On that earlier encounter he had warm words for Ben Webster and Lucky Thompson; another side for which he had favorable comments was by Bud Freeman. But he put down everything except Louis on an old Armstrong.

For his new test, I played Stan one or two sides that seemed likely to evoke a few memories—one by the Stan Kenton band, in whose earlier incarnation he played in 1945, and one by a Hermanish Elliot Lawrence group with two of his former colleagues from Woody's *Four Brothers Days*, Al Cohn and Zoot Sims.

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

The Records

1. Lars Gullin with the Moretone Singers, *Late Date* (EmArcy). Bengt Hallberg, piano.

I've never heard this record before, but for some reason—I'm probably wrong—I think it's a Swedish record. If it is, then it's probably Lars, and it sounds like Bengt on piano. The reason why I thought it was Swedish was because of the sound of the rhythm section. I would say the record is sort of "nice"—listenable but nothing too great. It is voiced very nicely, I thought. It's probably Lars' arrangement or Bengt's—if it is a Swedish record. I'd give it three stars.

2. Stan Kenton. *Intermission Riff* (Capitol). Vido Musso, tenor sax; Carl Fontana, trombone; Mel Lewis, drums.

That must be a new recording. Of course, it's Kenton. I like this recording much better than the first. It's recorded beautifully; I don't know whether it's Radio Recorders or Capitol, but whatever it is it has a wonderful sound. The band swings pretty nicely, I think. I can't understand, though, how Vido is on it if it's a new recording. Except for his use of nursery rhymes at the beginning, the trombone player sounded very good. I don't know who it is. The drummer might be Mel Lewis. I'd give it three stars.

3. Duane Tatro. *Turbulence* (Contemporary). Bill Holman, tenor; Jimmy Giuffre, baritone; Tatro, arr. and comp.

Well, the only one I think I can recognize on that record is Danny Bank on baritone—if it is Danny. Whether it's Danny or not, I'd like to say that Danny and Harry Carney are the only two that get that full, deep sound on the baritone. As far as the arrangement, the composition, it's nice enough; there's a lot of thought in it, but there's maybe too much thought and not enough emotion—not enough meat. It just goes on at the same level all the way through the arrangement.

I don't recognize the tenor player, and his solo didn't move me one way or the other. I'd have to listen to the composition a few more times to be moved either way by it. It's something you have to study—like listening to classical music—but it doesn't get across right away like a good jazz piece would. I'll give it two stars.

4. Brother Matthew. *The World Is Waiting for the Sunrise* (ABC-Paramount). Boyce Brown (Brother Matthew), alto, with Eddie Condon's band.

Well, that's good for a laugh. Anyway, we can strike that one from the records. I didn't find anything good on it—not even good Dixieland. I have nothing to say about it, unless I would tear it down some more, and why bother to do it? No comments on the alto. No stars.

5. Chico Hamilton. *Topsy* (Pacific Jazz). Buddy Collette, tenor sax; Carson Smith, bass.

On the basis of the bass player and the tenor player, who both were pretty nice, I'd give the record three stars. There's nothing much to it either way, I don't think. There's not much I can say about it. I don't know the group nor the tenor player, but I'm reminded of west coast jazz by it. I keep thinking of Carson Smith and Chico, but I haven't the slightest idea who it is.

6. Elliot Lawrence. *Is That a Fact?* (Fantasy). Johnny Mandel, arr. and comp.; Al Cohn, Zoot Sims, tenors; Sol Gubin, drums.

Well, on the basis of the tenor saxes, we'll give it five stars. It must be Al Cohn and Zoot Sims. It swung nicely for a big band—might be Elliot Lawrence. It was a Basie-type thing that Basie could probably do better, but for the saxophonists, five stars—for Al Cohn and Zoot Sims. Was that Tiny on drums? The tune... I heard it before, but it sounds like something either Tiny could write or Johnny Mandel or Al. It has to be one of the three. Was that Tiny on drums?

7. Red Mitchell. *Will You Still Be Mine?* (Bethlehem). Conte Candoli, trumpet; Joe Maini, alto and tenor.

I've never heard the record before, but I believe I know the saxophonist at least, because I've played with him. Sounds like Joe Maini playing both instruments. I don't care for how he's sounding or what he's playing too much at all. It might be Candoli or Jack Sheldon on trumpet. The bass player had a lot of energy on that—so much energy that he just sort of wouldn't let it settle. He swung very well, but a little bit too much on top of the heat. Joe Maini plays better alto, I believe, than tenor, if that is Joe. I'll give it two stars.

8. Ted Heath. *I Didn't Know What Time It Was* (London). Don Rendell, tenor.

The best thing about that record was the way it was recorded. The band itself got a good sound. I don't know who it is; I haven't the slightest idea. The tenor player doesn't impress me; it doesn't move me. The arrangement was too fast for my taste or for that number anyway. One star.

9. Flutes and Reeds. *Stereophonic* (Savoy). Frank Wess, flute; Jerome Richardson, tenor; Hank Jones, piano; Kenny Clarke, drums; Eddie Jones, bass; Ernie Wilkins, arr. (Two flutes in first chorus.)

The three flutes are very good, and the solo flute, whoever it was, was very nice. I like the drummer, the bassist, and the pianist. The recording is pretty good, too. Give it three stars.

10. Jackie McLean. *Up* (Prestige). Donald Byrd, trumpet; Elmo Hope, piano; McLean, alto, Art Taylor, drums.

That's a very good try, but that music only sounded great with the master, Bird, playing it. I don't know who that is except possibly Max Roach on drums. On the basis of that, I'll give it three stars.

The main thing wrong was that it just wasn't done as musicianly as Charlie Parker and Dizzy would have done it. That's very hard music to make sound good musically besides having that thrilling feeling. It had more meat on it than most of the records we've been listening to this afternoon, but it's so hard to play that music, swing hard, and still do it with that musicianly touch that Bird had.

Afterthoughts by Stan

Oh yes, this Toshiko in Boston plays well, and, of course, this pianist that I've been working with lately, Dave McKenna, really is fine; Leroy Vinnegar on bass—there's a good boy who's coming around.

I like Gerry Mulligan's sextet very much—what I've heard on records. I never did get to hear it in person—I was in Europe at that time. And, of course, there'll always be John Lewis. As far as I'm concerned, he's one of the backbones of modern jazz.

How do I feel about atonal jazz? I guess I'm a reactionary, because I don't care for it unless it can be done by somebody who is real clever and who's still going to have all the emotion you need for jazz, plus that thought of the written music.

Helen Hears

By Leonard Feather

In this world of ordinary singers, Helen Merrill stands out. Hers is no conventional Hit Parade voice, nor is it likely ever to degenerate into one, for she has a personality and attitude to match her mellow tones.

For Helen's *Blindfold Test* I used mostly singers who at the present are relatively unknown to the general public. Because Helen is interested in jazz *per se* and is married to a talented tenor saxophonist (Aaron Sachs), I threw in a couple of instrumentals for ballast. Helen was given no information, either before or during the test, about the records played.



The Records

1. Lucy Reed. *It's All Right with Me* (Fantasy). Dick Marx, piano; Johnny Frigo, bass.

Hmm. I like this singer very much; I'd like to hear more of her. I don't think I know who she is. I have one comment, though; I cannot seem to feel this song at that very slow tempo. Perhaps it might be all right at that tempo if it were handled in a less morbid fashion; but to me there's a certain feeling to it here that makes it a little too sad for what the lyrics have to say. I don't think it was meant to be a morbid type of song. I'll give it three stars for the singer, not for her approach to the song. The accompanist is very fine, but he could have used a little more support; I didn't notice the bass player particularly.

2. Gigi Gryce. *Social Call* (Signal). Gryce, alto; Ernestine Anderson, vocal; comp. Jon Hendricks.

Well, again I'm going to have to express ignorance; I don't know who the singer is . . . I'll take a stab at it, though, and say it might be Morgana King. I probably stabbed wrong. Whoever it is, I like her very much, and I'd like to hear a lot more of her. The arrangement was very cute . . . the alto player I seemed to recognize, and yet I can't name him. Could be Cannonball, but I'm not going to say. It's a very cute tune; I'd give it four stars.

3. Billy Eckstine. *Grapevine* (Victor).

I'm afraid I'm going to have to . . . well, first, I know who the singer is this time: it's Billy Eckstine. I wish I were mistaken on that, though. I'm going to have to quote Miles Davis here, and say that Billy Eckstine, who is one of my very favorite singers, should perhaps listen more to what Frank Sinatra is doing instead of trying to get that hit so frantically. If he does get the hit I'll be very happy, because I think he deserves it; however, I'm going to give him two stars, hoping that maybe this little "needle" will further help him to choose better tunes for his record dates. Two stars, only for Billy Eckstine, not for the tune; nothing otherwise.

4. Julie London. *Motherless Child* (Bethlehem). Buddy Collette, alto flute.

That's Julie London. I like Julie very

much; I saw her at the Cameo and there's a certain freshness and sincerity about her approach that I like. I don't know quite what to say about this record. This particular tune, I believe, requires just a little more musical or interpretive maturity than was given it here. The arrangement was fair; when it started out it sounded very good, I liked the flutist's sound very much; but it ended up wrong somehow. I'll give it three stars, though, 'cause I like Julie.

5. Zoot Sims. *Down at the Loft* (Dawn). John Williams, comp. & piano; Bob Brookmeyer, trombone; Gus Johnson, drums.

I think I'm going to be stuck on this one, unless it's the Seldon Powell group. I haven't had much chance to listen to records lately. As a whole I didn't particularly care for the record; I thought the balance was very poor, the drums came through much too loud. I can't decide whether he's playing that way or whether it was just poorly recorded. Too much cymbal. It was all kind of ordinary; everybody did what they had to do, competently, nothing outstanding happened. About three stars, I guess.

6. Betty Bennett. *Island in the West Indies* (Atlantic). Andre Previn, arr. & cond.; comp. Ira Gershwin-Vernon Duke. Frank Rosolino, trombone.

Once again I don't know who the girl is; however, I'd guess that she is somebody who's done a lot of band singing, because her approach is kind of—well, there's nothing very individual about it. She sings well, but in a kind of ordinary fashion. The song is a cute novelty; not bad. I think this is a west coast group, with Milt Bernhart on trombone. The arrangement was very cute; the whole thing had a west coast feel to me. Can I give two and a half stars? Okay.

7. Elvis Presley. *Mystery Train* (Victor).

Do I have to hear this all the way through? . . . I'm sitting here laughing and enjoying myself, so I can't in all honesty give it no stars; I must have gotten something from it, though I don't know what. For the laughter that it gave me, I ought to give it a star or two. I don't know who it is. His approach to this kind of music doesn't offend me, I must say; because it's obviously sincere. This is the way

he feels about music. So maybe I should give it two stars, mainly because I don't understand this kind of music.

8. Toni Harper. *Just a Sittin' and a Rockin'* (Verve). Oscar Peterson, piano; Herb Ellis, guitar. Comp. Duke Ellington.

I don't know who this is . . . she reminds me a little of Ella, which led me to believe at first that it might have been Ann Richards, who sounds a little like Ella; but then as it went along I realized that it wasn't. But I've heard only one side of Ann's so I can't be sure. The accompaniment was good; I'd give this three stars. I'd have to hear more of this singer before I commit myself any further about her.

9. Donald Byrd. *Long Green* (Savoy). Byrd, trumpet; Frank Foster, tenor; Hank Jones, piano; Paul Chambers, bass; Kenny Clarke, drums.

All the instrumentalists on this were very good. No complaints about any of them; but the tempo was a little too fast. I'm fascinated that they were even able to play at all at that tempo, which would seem to indicate that they were more than just average musicians. The trumpet player; to me, was the outstanding individual; he played very, very well. The tenor player is a good musician, though I got the feeling this was just a little too fast for him. The bass player, whoever he is, is very fine. I'd give this four stars; not that I think the record is that great, but they're all so good individually.

Afterthoughts by Helen

I would have given five stars to anything by any of the established greats. Like Ella . . . Sarah . . . although Sarah isn't quite old enough to be one of the "established" ones. Peggy Lee I think is a fine artist . . . Billie Holiday . . . people like that I would automatically have given five stars on the first note, because I don't think the younger people like myself are in a position to pass judgment on people like that.

As for the men, there's been a real shortage, for some reason. I guess Sinatra would be one that I would have respect for; and I enjoy Joe Williams very much. I would like to include Billy Eckstine if he'd make some good records, but with the kind of things he's been putting out I can't honestly say I like him any longer.



Desmond Digs

By Leonard Feather

Because Paul Desmond is one of the most articulate of the poll-winning jazzmen, and because the infrequency of his trips to New York prevented us from getting together previously on a *Blindfold Test*, his visit was an event to which both of us had looked forward for some time.

Paul can claim to have enjoyed the fastest rise to jazz fame of all the name alto sax men. Born in San Francisco in 1924, he was an obscure sideman in bands such as Jack Fina's and Alvino Rey's as recently as 1951. Only two years after that, as a result of the resounding dual success scored by Dave Brubeck and Paul, he won the first *Down Beat* critics' award as New Star on alto sax.

Paul was given no information whatever, either before or during the test, about the records played.

The Records

1. Sonny Stitt. *Stardust* (Roost).

I know it sounded like Bird, but I don't think it was, because I've never heard it before. I'd say about three stars. It sounded like someone was telling him to play the melody and he didn't much want to. I think it's an excellent imitation if it isn't Bird.

2. Duke Ellington. *The Jeep is Jumpin'* (Bethlehem). Johnny Hodges, alto.

It sounded like Johnny Hodges; but if it was, it wasn't my most favorite Johnny Hodges. I think it misses Ellington's ability to get the best out of everybody concerned. It lacks Duke Ellington's presence, but everything else is completely done. I have always been very partial to *Warm Valley* and the sort of thing Hodges does best in a more lyrical vein. I prefer that to the up-tempo numbers. Three stars.

3. Brother Matthew. *Linger Awhile* (ABC-Paramount). Brother Matthew (Boyce Brown), alto.

Listening to that record makes me realize why the alto sax is held in such low repute in Dixieland circles . . . He didn't seem to have anything: ideas, phrasing, harmonic sense or tone. As for the rest of the record, I can't think of very much else to say except that I guess you could say it had spirit. Give it two stars for the spirit.

4. Stan Kenton. *Recuerdos* (Capitol). Lennie Niehaus, alto; Sam Noto, trumpet; Carl Fontana, trombone.

That's the kind of record I very much like to listen to on a car radio of a convertible on a late summer night. It has a lush, wild quality that's very appealing. I like the alto player particularly. I hope it was Charlie Mariano because I don't think he's been recorded yet as well as he can play, although it could be at least three other guys I can think of. I don't know who the band is, but I like the trumpet and trombone very much. Four stars.

5. Pete Brown. *Tea for Two* (Bethlehem). Brown, alto; Gene Ramey, bass; Wallace Richardson, guitar; Rudy Collins, drums; Wade Legge, piano.

That sounded like old Pete Brown. I guess I should say "new" Pete Brown, obviously because of the background, but he's just about the same as he always was, which is perfect with me. I like the irrepressible bounciness in Pete's style. Four stars.

6. Julian (Cannonball) Adderley. *Cynthia's in Love* (EmArcy).

That sounds sort of like jukebox-style alto. It's well done, but there isn't too much jazz to it, and I don't really like it too much. It may be James Moody or Tab Smith. I'd say about 2½ stars.

7. George Wallington. *Together We Weil* (Prestige). Phil Woods, alto; Donald Byrd, trumpet; Teddy Kotick, bass; Art Taylor, drums; George Wallington, piano.

There's much more of a feeling of conviction to this than in anything I have heard so far today. Especially the alto and trumpet together, I thought was marvelous. There's a creative anarchy in this which is my favorite type of jazz. Was that the Jazz Messengers? Anyway, I liked it very much. The rhythm section sounded good, although they were better in the first part than toward the end. The piano seemed to run into difficulties in his chorus, but the rest of the time he sounded very good. Four stars.

8. Woody Herman. *Strange* (Capitol). Herman, alto; Dick Kenney, trombone.

It sounded like the Third Herd revisited, which is not a bad idea, unless it's an old record. Everybody played their parts real well. Three-and-a-half stars.

9. Benny Carter. *The Song Is You* (Norgran). Carter, alto; Buddy Rich, drums; Bill Harris, trombone.

Somebody at that date should be shot—whoever decided they wanted that particular sound. I don't know whether it was the engineer or one of the record executives, but if some time they would start making rhythm-and-blues records that sound like jazz records, instead of the other way around, it would be a good thing. All you could

hear was the drums and I didn't like them at all. I felt sorry for the other guys involved, although I have no idea who they are. Two stars.

10. Lee Konitz with Warne Marsh. *There Will Never Be Another You* (Atlantic).

It sounded like Lee and Warne. I think Lee's chorus on that is the most creative I've heard today. Listening to Lee always for me has the fascination of watching someone construct a mobile while riding a unicycle, when it comes off as it did there. I think Warne has sounded better—especially in the earlier records, where he just sounded fabulous—on those old Capitol ones. I think both he and Lee are not always right in their opinion of when they sound best, although I wouldn't want to disagree with them on that. I know Lee in particular has sounded wonderful to me under circumstances in which he has expressed dissatisfaction with himself.

The funny thing about this record—when they played together (which for them should be the strong point, because they have a genius for that) they didn't seem to come off as well as that number you played three or four records ago. (No. 7.) I would like to find out if the simultaneous improvisation on the other record was improvised or not, because they actually came off better, and that shouldn't be, considering Warne and Lee's talent for that. Four-and-a-half stars for Lee's chorus.

Afterthoughts by Paul

My favorite kind of jazz is where one or more musicians playing together come up with something which is greater than either of them could do apart, which is not always easy. I would say this has to be in small groups and demands a paradoxical mixture of freedom and discipline. When it comes off as it did in that record you played, it's very thrilling to listen to. Yes, I like Phil Woods very much. I'm still surprised that the counterpoint made it that well.



Bobby Socks

By Leonard Feather

Most recording artists choose their material with careful discrimination. They will record a song because they are impressed by the music or the lyrics or both, or because they like the chord changes, or because the a&r man thinks it suits the particular artist's personality.

Bearing this in mind, I felt it might be significant to confront an artist with other versions of tunes he himself had selected to record. Using Bobby Hackett's beautiful Capitol LP *In a Mellow Mood* as a basis, I played for Hackett a set of performances by other artists of eight tunes he included in that album.

His reactions showed, as you might have expected, that Hackett is one artist who takes into serious consideration the correct interpretation of the material at hand. He was given no information of any kind, before or during the test, about the records played for him. His comments were tape-recorded.

The Records

1. Art Tatum-Roy Eldridge. *In a Sentimental Mood* (Clef).

Well, I'll give that five stars right away. I don't know who it is; at first I thought of Tatum, but he hasn't recorded with a group like this. It's Ruby Braff and maybe Ellis Larkins, I guess. Whoever it is, it's great! I think it's a nice interpretation and a wonderful tune.

2. Oscar Pettiford. *Mood Indigo* (Bethlehem).

I've never heard this record before. I can only guess that it's one of Duke Ellington's versions, with Oscar Pettiford on bass and Jimmy Hamilton on clarinet. Anything connected with Duke is always great with me, of course, and I'd give this four stars.

3. Julian (Cannonball) Adderly. *Flamingo* (Savoy). Adderly, alto; Hank Jones, piano.

I don't know what to say about this one. First of all I'd give it three stars for the piano solo—the piano is lovely. As for the alto, the man who plays it is very good, but the tune is badly misinterpreted. *Flamingo* was meant to be a pretty tune, and it's nice if you play it just the way it's written, which, of course, is the hardest thing to do.

I think he's just a little over-ambitious with it and tried to do too much, but on some other tune I'm sure he'd sound very good. I'm afraid it was very badly recorded, too; and he just ran away with the tune.

4. Basin Street Six. *Lazy River* (EmArcy). George Girard, trumpet.

I'm afraid I don't know who it is, but I'd have to give it two stars for the effort. The trumpet player handles his horn very well. *Lazy River's* not a jazz band tune; I think it call for a little more delicacy. I guess they just shouldn't have played that one. They probably sound very good on *Muckrat Ramble*, but I'm afraid I didn't like this record.

5. Bud Powell. *Deep Night* (Norgran).

I hope this isn't anyone I know, 'cause I can't give this any stars. They sound like they don't know the tune, and it's just a little too wild for me. I hope I don't offend anybody there, but I just can't help it—it's too far out. I think they should have learned the song, anyway; somebody should have looked up the copy. It's wonderful to ad lib, but it should bear some resemblance to the song that's being offered.

6. Ray Anthony. *Serenade in Blue* (Capitol).

Well, I made the original record with Glenn Miller, and I'm afraid this one suffers by comparison. Maybe we can give it two stars for the arranger's effort. For the trumpet man—no comment. It's Ray Anthony. I'm afraid the whole record is a bad imitation of the original.

7. Ben Webster. *You're My Thrill* (EmArcy). Maynard Ferguson, trumpet.

I don't know what to say about this one. I liked the trumpet player very much on the introduction. The saxophone was nice, but I thought the rhythm section sounded a little unsettled through the thing. I think I'd have to give it about two stars and let it go at that. I didn't recognize the tenor player—it wasn't Coleman Hawkins, was it? I hope not.

8. Les Brown. *Rain* (Coral). Dave Pell, tenor; Vernon Polk, guitar; Geoff Clarkson, piano; Don Fagerquist, trumpet; Frank Comstock, arranger.

I think it was Les Brown's band, huh? It's a wonderful arrangement and a wonderful performance, so I'd give it four stars for that. Everybody played wonderfully on it; the trumpet player was great, the rhythm section couldn't be better.

Again I'd like to say that I don't think that's the way the song should be played, the way it was meant to be played. They sound too happy; you're not supposed to be happy just because it's raining. It's supposed to be a little sad and melancholy. Although it was so wonderfully done and the band was so great.

Afterthoughts by Bobby

When you pick a tune, you try to interpret it lyrically; the lyrics are relevant to the tune. For instance, in *Serenade in Blue* and *Rain* there's a touch of melancholy, and they're not meant to be swung too much. It's a great advantage to know the lyrics when you're playing a song, because I think every song calls for a faithful interpretation.

And, oh, by the way—now that you tell me it was Bud Powell playing on that fifth record I'd like to apologize to him, because I've always been an admirer of his. I think the guy has a great talent and that he just had a bad day with that song.

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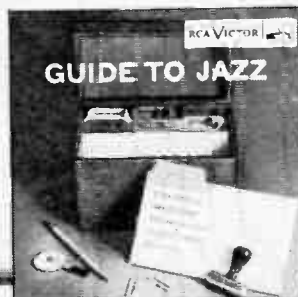
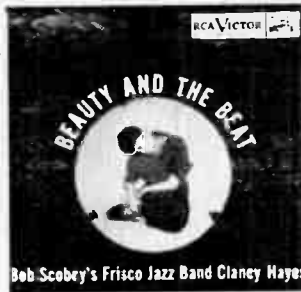
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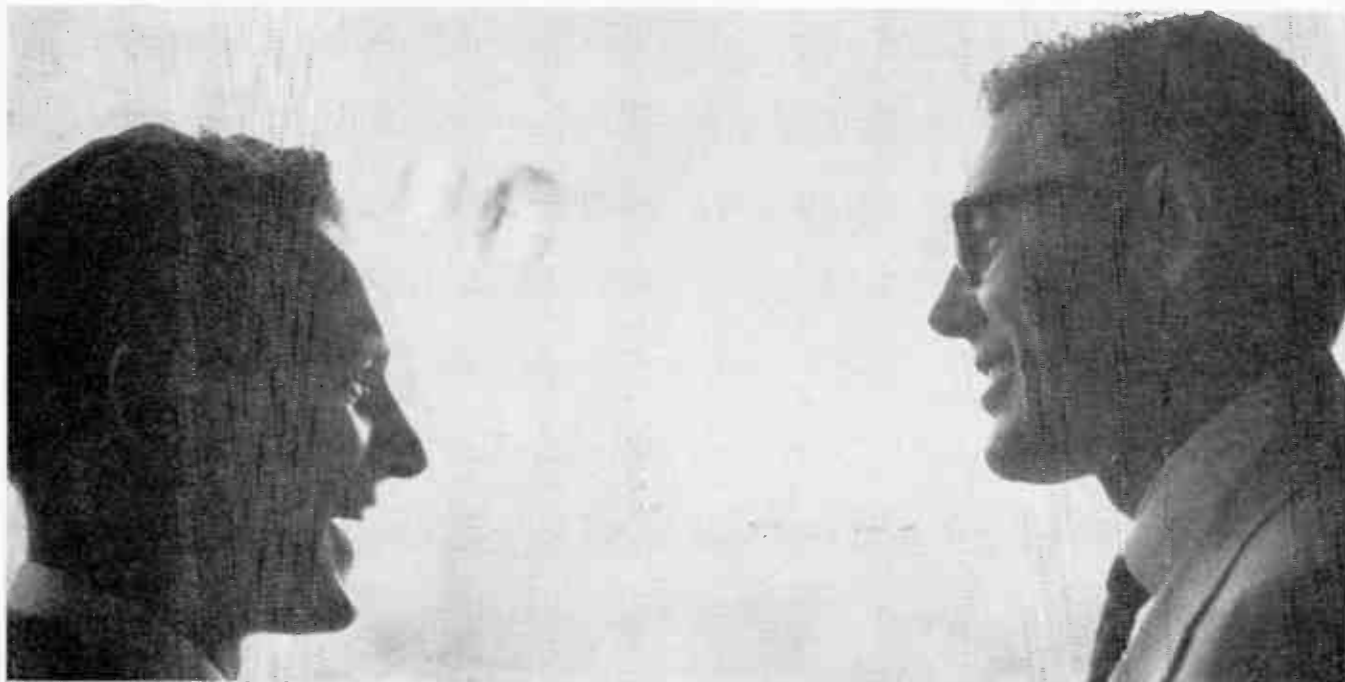
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Jazzman Plus Camera Equals Photos

By Paul Desmond

These pictures are the result of considerable traveling with (a) the Brubeck quartet, (b) a Canon V. This approach to photography should theoretically get you all manner of unique and lively pictures, but it doesn't usually work out that way. When all the most interesting things are going on

there are always little chores of one sort or another to be attended to: when you're finally free to take pictures, things have generally quieted down considerably. I have, for example, 28 pictures of Joe Dodge yawning. Here are some of them, along with others of a similarly placid nature.



Norm Bates and Joe Dodge.



Lately I've been getting these blinding headaches . . .



Dave's wife, Iola. This may explain the great reluctance with which he leaves home.



"Flight 467, originally scheduled to leave at 8:40, now estimating departure at . . ."



Dave's wife again, with an assortment of children, nephews and nieces. There are more, but I didn't have a wide-angle lens.



Arlene and Gerry Mulligan.



William James Claxton, the celebrated photographer. It's difficult to find him when he's not beaming.



Dave and Joe. The cheery frame of mind here has just been brought about by the presence (off camera, unhappily) of Star Schwartz, the jazz dentist of Boston, and his young bride, Janet.



Will MacFarland, my favorite poet.



Intent David.



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Biographies

FAYE ADAMS

Records: Herald

As a school girl in Montclair, N.J., Faye sang over a local radio station. After graduation she entered an amateur contest at the Apollo theater in New York and won first prize—a week's engagement. But Faye didn't get her big break until years later when bandleader Joe Morris signed her to replace his singer. An introduction to star-maker Phil Moore followed, and under his management Faye's career blossomed. Last year she was awarded the title, "Up and Coming Female Vocalist of the Year" in the "Cash Box" disc jockey poll.

JERRI ADAMS

Records: Columbia

Jerri Adams was born in Cincinnati, May 30, 1930. She left the University of Cincinnati for a job as featured vocalist with Gardner Benedict's band. For the last two years she has headquartered in the Middle West, working with a vocal-instrumental group. Late last year Frankie Laine heard Jerri and recommended her to Columbia's a and r man, Mitch Miller. After studying with Mitch and Percy Faith she made her disc bow with "Moonlight in Vermont" and "Why Tell a Lie."

RUSH ADAMS

Records: MGM

As a youngster Rush sang on kiddie programs in New York. After a short and unsatisfactory career as an infants' wear salesman, Rush resolved to return to music as a career and traveled to California to study under Lillian Goodman. Paul Weston heard Rush one day and invited him to croon with his ork and act as singing host for the Weston radio series. After this assignment Rush returned to New York, starred on the Robert Q. Lewis program and appeared in the Ice Show. He has since been on many TV programs and worked a variety of club dates.

ACQUAVIVA

Records: MGM

Born Anthony Acquaviva in Beacon, N. Y., Tony studied clarinet with symphony conducting as a long-range goal. During World War II he was made rehearsal leader of the West Point and U. S. Military bands. After the war he organized a 22-piece band and went on tour, then returned to New York and formed a 55-piece recording ork, heard on such waxings as "My Love, My Love" and "Beyond the Next Hill."



Julian Adderley

JULIAN (CANNONBALL) ADDERLEY

Records: EmArcy

Julian Adderley, born in 1928 in Tampa, Fla., started studying music in high school and continued his musical education in college at Tallahassee, where he became proficient on trumpet, later on alto, clarinet, tenor and flute. In 1948 he became band director at Dillard high school in Fort Lauderdale and as a side venture had his own group playing dates around town. While in the army from 1952 to 1953 he led both a large dance band and a small combo. In 1955 Cannonball arrived in New York. He visited the Cafe Bohemia in Greenwich Village where Oscar Pettiford was leading a small group. The sax man showed up late for the date so Cannonball sat in for a few numbers. He was so well received that he remained on the stand for the rest of the night. On the recommendation of Quincy Jones and Clark Terry, EmArcy signed Cannonball to an exclusive contract without an audition.

TONY ALAMO

Born in Cleveland, Ohio, in 1926, Tony's singing career began in 1946 when Cleveland's prominent orchestra leader, Sammy Watkins, signed him as featured vocalist. Another Sammy, Kaye this time, heard Tony on a network radio show from Cleveland's Hollenden Hotel, and signed him when the Kaye band played the city. With Kaye, Tony appeared at theaters, hotels, and on TV.

MANNY ALBAM

Records: RCA Victor

Emmanuel Albam, born in Samana, Dominican Republic, came to New York at the age of six weeks. He played with Bob Chester in 1941, George Auld from 1942 to 1943, was in the army from 1945 to 1946, joined Charlie Barnet in 1949. Manny, whose instrument is the baritone sax, has arranged for Barnet, Kenton, and Herman.

LICIA ALBANESE

Records: Victor

The soprano was born July 22, 1913, in Bari, Italy, and began piano lessons at 12, later studying voice with Emanuel De Rosa in Bari and with Mme. Baldassare-Tedeschi in Milan. Her operatic debut came in 1934 at the Teatro Lyrico, Milan, as Clo Clo San in "Madame Butterfly." Next Albanese sang with the San Carlo and LaScala Opera companies in Italy, recorded "La Boheme" with Benia-



Steve Allen

mino Gigli in 1939 and came to the U. S. that same year, making her Metropolitan opera debut Feb. 9, 1940 as Clo Clo San. Subsequently she has given concerts throughout the U. S., in Canada, Mexico and South America, has been soloist on the radio "Treasury of Song" series and participated in two full-length radio operas—"La Boheme" and "La Traviata"—under the baton of Arturo Toscanini over NBC in 1946 and 1948, respectively.

TOMMY ALEXANDER

Records: MGM

Tommy is one of the nation's youngest bandleaders. At the age of 22, he has found appreciable success in ballroom appearances, recording ventures, and on his own TV show. The band's book includes modern jazz and dance music, with Tommy doing most of the arranging.

JOE ALLEGRO

Records: Victor

Brooklyn born Joe began his career as a chemical analyst. Evenings Joe sang at small clubs around New York until his first real break came and he was booked into the Copacabana, Ottawa, Canada. Since then, Joe has appeared in many leading clubs.

STEVE ALLEN

Records: Coral

Steve was born in New York in 1921, the son of Belle Montrose and Billy Allen, a touring vaudeville team. Although his early education was acquired in transit, Steve managed to continue piano lessons. In college at Drake, and later at Arizona State, Steve gigged with local dance bands. After graduation he worked on a Phoenix radio station—until the army claimed him. Following his discharge, Steve headed for Los Angeles where he spent six years in radio, building his reputation as a wit and musician. In 1950 he came to New York to make his TV debut. Now with his own NBC network TV show, "Tonight," Steve nightly presents a live program of outstanding entertainment. In off hours he is a song writer.

LAURINDO ALMEIDA

Records: Pacific Jazz

As a child in Brazil, Laurindo's musical education began with piano lessons taught by his concert pianist mother. In 1936 Almeida signed on a Brazilian liner for a six month



Ray Anthony



Louis Armstrong

European tour as ship's musician. In Paris he was influenced by the artistry of the late Django Rheinhardt. Later, back in Rio de Janeiro, Laurindo worked eleven years on Radio Magrinc Vlega as a professional musician. Numerous concert tours throughout South America followed. In 1947 he was in America playing with the Stan Kenton ork. In his first movie, "A Song Is Born."

AMES BROTHERS

Records: Victor

The Ames Brothers (Joe, Gene, Vic, and Ed in order of seniority) were born and reared in Malden, Mass., a suburb of Boston, and have been vocalizing as a unit since grammar school days. Their first professional engagement was with a band at the Foxes and Hounds in Boston. Soon the boys were singing as an act of their own at the Roxy theater, New York. They have since starred at Oro's in Hollywood, the Chez Paree, Chicago, and the Riviera, Fort Lee, N. J., have made many TV appearances and become recording favorites.

LEROY ANDERSON

Records: Columbia

The composer of such instrumentals as "Fiddle-Fiddle," "Blue Tango," "Sleigh Ride," "Jazz Legato" and "Jazz Pizzicato" was born June 29, 1908 in Cambridge, Mass., and was graduated cum laude from Harvard in 1929. During the next five years he directed the Harvard band, served as a music tutor at Radcliffe college, was a church organist and choirmaster, played double bass and conducted orchestras in Boston. In 1935 he became an arranger and orchestrator for the Boston Pops, whose conductor, Arthur Fiedler, encouraged Anderson as a composer and introduced many of his works.

MARIAN ANDERSON

Records: Victor

Born in Philadelphia, one of three daughters of a poor family, Marian early showed signs of extraordinary talents. With the "Fund for Marian Anderson's Future" contributed by neighbors, she paid for her first voice lessons. Scholarships from farsighted teachers furthered her study. After her debut with the New York Philharmonic Symphony, Marian went to Europe on a Rosenwald Fellowship, giving her first concert in Berlin, and subsequently singing in nine languages for 1,300 concerts. Sweden's King Gustav Adolph presented her with an important medal; Stanislavsky, famous director of the Moscow Art Theater invited her to Russia to play "Carmen," and the famous Finnish composer, Sibelius, entertained her. Impresario S. Hurok met Miss Anderson in Europe and arranged for her famous debut with the Metropolitan Opera.

PATTY ANDREWS

Records: Decca

Patty was born Feb. 16, 1920, in Mound, Minn., and educated in Minneapolis. With her sisters, Maxene and LaVerne she rose to fame in 1938 via a trio recording of "Ble Mir Bist Du Schoen." She continued with the trio, singing lead and most of the solo passages, until 1953, when she withdrew to single. Since 1938 she has studied voice intermittently with Helen Fouts Cahoon in New York.

ERNEST ANSERMET

Records: London

The conductor of the Swiss Romande orchestra in Geneva was born Nov. 11, 1883, at Ve-



Georgie Auld

vey, Vaud, Switzerland and educated at the Sorbonne, Paris. He taught mathematics from 1903 to 1909, meanwhile studying music, and turned conductor at the helm of the Kursaal Concerts in Montreux, Switzerland, in 1910, remaining until 1914. From 1915 to 1930 he led the orchestra for the Diaghilev Russian Ballet, with which he toured both the U. S. and South America. Since 1948, when he appeared as guest conductor of the NBC Symphony, Ansermet has made annual guest conducting trips to the U. S. The Swiss Romande orchestra which he conducts was founded by Ansermet in 1918.

RAY ANTHONY

Records: Capitol

Born Jan. 20, 1922, in Bentleyville, Pa., and reared in Cleveland, Ray joined Al Donahue's band in his late teens and later played lead trumpet in Glenn Miller's ork. During his stint in the navy, the trumpeter directed the service band in Honolulu, and after his discharge, formed his own ork. The Anthony unit has been active ever since, on extensive one-nighters and in TV-radio. Since its initial recording for Capitol in 1948, the band has turned out such discs as "Mr. Anthony's Boogie," "Tenderly," "The Bunny Hop," and "Drag-net."

TONI ARDEN

Records: Victor

Toni Arden, a native New Yorker, won a vocalist's berth with Al Trace through an audition in 1945. After a year with Trace and a 1946 stint with Joe Reichman she joined Shep Fields, recorded with Ray Bloch, then appeared on Ed Sullivan's "Toast of the Town" in 1949, which led to her present contract with Victor. Sister of Jan Arden, she has appeared on radio and TV with Frankie Laine, Steve Allen, and on other variety shows.

RUSSELL ARMS

Russell was a straight dramatic actor for more than five years before his fine singing voice was recognized by the producers of "Your Hit Parade," where he is now a featured vocalist. Russell was born in Berkeley, Calif., February 3, 1926. After graduation from the Pasadena Playhouse, Russell was signed to a seven year contract by Warner Bros. and appeared in films, including "The Man Who Came to Dinner," and "By the Light of the Silvery Moon."

LOUIS ARMSTRONG

Records: Decca

One of the true immortals of jazz, Louis Armstrong was born July 4, 1900, in New Orleans. In 1917, after his release from an orphanage where he learned to play cornet, he met Louis (King) Oliver, who became his teacher. In 1918 Armstrong replaced Oliver as trumpeter with Kid Ory's band, then joined Fate Marable's riverboat band for two years. In 1922 he joined Oliver's band in Chicago, in 1924 played with Fletcher Henderson in New York, subsequently appearing with Ollie Powers, Erskine Tate, Carroll Dickerson and Clarence Jones until 1927 when he formed his own band. He was featured with his own organization in the "Hot Chocolates" revue in New York in 1929, toured Europe twice (1932 and 1933-35), appeared in several motion pictures and began recording for Decca (1935). A consistent winner of awards in the jazz field, Armstrong has fronted his own small combo in recent years, playing concerts and interludes. In 1949 he again toured Europe. He records prolifically and still appears in films and on television. In 1952 he was named to Down Beat's Hall of Fame.



Chet Baker

EDDY ARNOLD

Records: Victor

Eddy Arnold, whose "Anytime," "I'll Hold You in My Arms," "Bouquet of Roses," and several others have scored high in disc sales, is a top artist in the c&w field. "The Tennessee Plowboy" first started out by playing for square dances in the Great Smokey and Blue Ridge mountain area when he was just a youngster. After a long series of local personal and radio appearances, his big break came when he landed a job as a singer with Pee Wee King and his Golden West Cowboys, then appearing on the "Grand Ole Opry." By 1943 Eddy had sufficiently established his popularity to strike out on his own, and now has to his credit many appearances on network radio and TV shows plus two motion pictures for Columbia.

CLAUDIO ARRAU

Born Feb. 6, 1903, in Chillan, Chile, Arrau began piano studies in Santiago in 1909 and received a government grant for further musical education in Berlin, where he made his debut Dec. 10, 1918. His first U. S. appearance was as soloist with the Boston Symphony orchestra Feb. 4, 1924. Since that time Arrau has played all principal cities of South America, toured Europe several times, and in the 1942-'43 season played 72 cities in the U. S. and Canada.

SVEND ASMUSSEN

Records: Angel

Born in Copenhagen, Denmark, on Feb. 28, 1916, Svend made his professional debut in 1933 as a violinist. In 1934 he formed a quartet patterned after Joe Venuti's "Blue Four" making his record the following year. Popular in Scandinavia mainly as a vaudeville star, he sings, does comedy and plays several other instruments. Records are in the popular vein, but critics have called him one of the top jazz violinists.

WINIFRED ATWELL

Records: London

This Trinidad-born pianist left pharmaceutical studies for music in 1946 when she went to London. There she studied with Harold Craxton and soon played a variety concert at the Coliseum followed by a season at the Casino. Her first broadcast came in 1947 and her first records in 1951. In 1952 she started her own Radio Luxembourg program and has been starred in the London Palladium show and in "Pardon My French."

GEORGIE AULD

Records: EmArcy, Mercury

Georgie Auld was born May 19, 1919, in Toronto, Canada. In his teens he listened to recordings of Coleman Hawkins, Johnny Hodges, and Benny Carter, all of whom influenced his playing. He played with Canadian bands while still a youngster, joined Bunny Berigan in 1935, Artie Shaw in 1939 and again in 1942, and Benny Goodman in 1940. At various times the saxophonist has fronted his own orchestra. He formerly owned and operated a Broadway nitery.

CLAIRE AUSTIN

Records: Good Time Jazz

Born Augusta Marie Austin in Yakima, Wash., Nov. 21, 1918, Claire studied piano in Tacoma and drama at the Whitmire Studio



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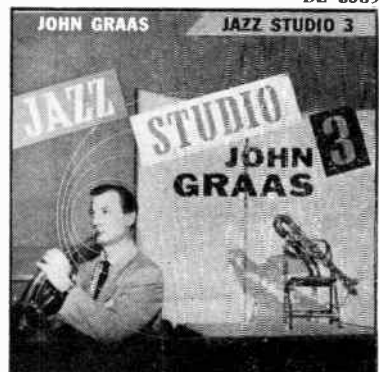
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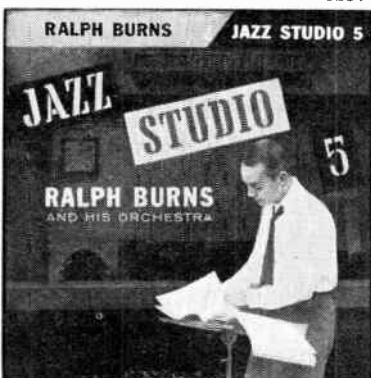
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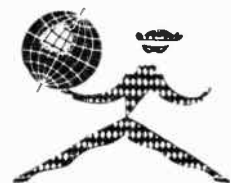
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in Seattle. After high school graduation she played night club dates at the Oasis in Seattle and various hotels and clubs along the north west coast. During the war, she sang in Cincinnati and Chicago, and later returned to the west coast where she was featured for 10 months at the Italian Village in San Francisco in 1952 and in 1954 she played 4 weeks at San Francisco's Tin Angel.

PEARL BAILEY

Records: Mercury
Born in Newport News, Va., Pearl won an amateur contest at 13, and soon began performing professionally in small niteries around Washington, D. C. Later she entered vaudeville as a singer and dancer but abandoned hoofing to sing with Count Basie and Cootie Williams. She appeared at New York's Village Vanguard as a single in 1941. Next came the Blue Angel, a USO tour, and a return to the niteriy and vaude circuit. Pearl made her Broadway stage debut in "St. Louis Woman" and followed up with "Arms and the Girl" and "Bless You All." With her husband, ex-Duke Ellington drummer Louie Bellson, she made a theater and niteriy tour of Europe and the U. S. in 1953. She was featured in the movie "Carmen Jones" in 1954 and from 1954 to 1955 starred in the Broadway musical "House of Flowers." In 1956 she played in the Bob Hope film, "That Certain Feeling."

CHET BAKER

Records: Pacific Jazz
Chet Baker was born in Yale, Okla., in 1930. At Glendale (Calif.) junior high school he played trumpet in the marching band and dance ork. Drafted in 1946 and discharged two years later, Baker next studied music theory and harmony at El Camino college in Los Angeles, then re-enlisted in 1950, becoming a member of the Presidio army band in San Francisco. While in that city he began sitting in with various jazz groups and soon came to the attention of Charlie Parker who hired Chet for his coast dates in the summer of 1952. Shortly afterward Baker joined the Gerry Mulligan quartet with which he made various recordings before forming his own combo late in 1953.

LAVERNE BAKER

Records: Atlantic
"Little Miss Sharecropper" was born in Chicago Nov. 11, 1928, and while still in her teens, was singing at the Club DeLiza there. Fletcher Henderson heard her and got her a date to record his "When I'm In a Crying Mood" for Okeh label. After more club work she toured with Todd Rhodes and his band and signed with King Records. Among her discs are "Trying," "Pig Latin Blues," and "Must I Cry Again?"

CHARLIE BARNET

Records: RCA Victor
Barnet was born in New York in 1913, attended high school in Winnetka, Ill., then returned east where he joined Frank Winegar's band on sax. Next, as leader of a five-piece dance band on the SS Republic he made 22 trans-Atlantic crossings. Barnet then led the band on Mediterranean and round-the-world cruises and, in 1933, on a South American tour. After further jazz studies in New Orleans he formed his own band, which became a commercial success in 1939. Until recent years he continued as a leader, switching to a bop-styled big band in 1949. He now heads a combo. Among Barnet's best-known recordings are "Redskin Rhumba," and "Cherokee."



Art Blakey

BLUE BARRON

Records: MGM
Blue was born March 22, 1911, in Cleveland, educated at Ohio State university, and has been a ballroom mainstay for many years with his sweet band of long standing. He is known for a "Treasury Bandstand" broadcast series and for his MGM records, including "My Cousin Louella," "Cruising Down the River" and "Powder Your Face with Sunshine."

EILEEN BARTON

Records: Coral
Eileen Barton was born in Brooklyn, N. Y. Her parents, Elsie and Ben Barton, were a song and dance team. Eileen made her professional debut in Kansas City at two-and-one-half and at four was a stooge with the late Ted Healey. Before her teens she had sung on Horn and Hardart's "Children's Hour" and on the Eddie Cantor and Rudy Vallee programs, and had been a regular stooge for Milton Berle on radio and stage. Her recording of "If I Knew You Were Coming, I'd've Baked a Cake" came in February, 1950, and sold over 1,000,000 copies. She has played many niteries, has a long list of radio and TV guest shots to her credit, and was seen on Broadway in "Angel in the Wings" and "Remains to Be Seen."

COUNT BASIE

Records: Clef, Norgren
William (Count) Basie was playing piano at the age of 5 in his native Red Bank, N. J. While in his teens he jobbed around in theaters and small clubs, then in 1929 became pianist-arranger with Walter Page's Blue Devils. In 1932 he joined Benny Moten's band in Kansas City, taking over as leader in 1936 shortly after Moten's death. In 1938 the Basie band made its New York debut at Rose-land ballroom and the following year, after a Carnegie Hall concert, reached national prominence with the success of "One O'Clock Jump." Since then Basie has played countless clubs and theaters, has appeared in such films as "Reveille with Beverly," "Stage Door Canteen," "Mister Big," and "Crazy House," and has recorded extensively. In 1951 after a brief experiment with a combo, he returned to the big-band field with his present unit.

RAY BAUDUC

Drummer Raymond Bauduc was born in New Orleans, June 18, 1909. He studied with his father and brother, Jules. In New York he played with the Dorsey Brothers and Joe Venuti-Ed Land during 1926. He debuted on the Pathe record label the same year with the Memphis Five. From 1926 to 1928 he was associated with the Freddie Rich Hotel Astor Orchestra, followed by Ben Pollack, 1929 to 1934, and Bob Crosby from 1935 to 1942. He attained recognition with Crosby through their record of "Big Noise From Winnetka," a duet with bassist Bob Haggart, during part of which he played drumsticks on Haggart's bass strings. He has led his own band, played with Jimmy Dorsey from 1947 to 1950, and after that joined Jack Teagarden. Currently he is a member of the Nappy Lamare unit.

LES BAXTER

Records: Capitol
Baxter was born in Mexia, Texas, March 14, 1922 and studied piano at the Detroit Conservatory and at Pepperdine College in Los Angeles. Since the late '30s he has lived in Hollywood where he has conducted both or-



Harry Belafonte

chestras and choruses for such radio shows as Bob Hope's, the Abbott and Costello program and "The Halls of Ivy." A onetime member of Mel Torme's singing group, the Mel-Tones, Baxter also has arranged for Frank DeVol, Margaret Whiting and Nat Cole. With his studio ork he has recorded many sides, since his initial Capitol album "Music Out of the Moon," in 1952. Among his best known discs are "April in Portugal" and "I Love Paris."

SIDNEY BECHET

Records: Blue Note
The soprano saxist was born May 14, 1897, in New Orleans, played in his brother's band while in his teens and turned professional by joining the Eagle Band in 1914. Later he played with Clarence Williams, King Oliver, Freddie Keppard and Will Marion Cook with whom he toured Europe from 1919 to 1922. After a period jobbing around New York he returned to Europe with "The Black Revue," leading the show's ork. After a stint with Noble Sissle in Paris, he returned to the U. S., where he has led various musical groups ever since. In 1953 Bechet composed the score for a ballet, "The Night Is a Sorcerer," which was premiered at the Palais De Chaillot, Paris.

SIR THOMAS BEECHAM

Records: Columbia
Born April 29, 1879, at St. Helens, Lancashire, England, Beecham was educated at Oxford, studied piano from the age of six, and at 10, fortified with added studies in organ and conducting, plus financial assistance from his father, launched a children's orchestra, the first of many musical groups he was to found in a long career. In 1899 he organized an amateur orchestra, then made his formal debut in London, conducting the Queen's Hall orchestra, in 1915. Next he founded, in succession, the New Symphony, the Beecham Symphony, and his own opera company which produced works at Covent Garden and Drury Lane. In 1932 he was appointed artistic director of Covent Garden and in the same year founded the London Philharmonic symphony, which he continued to conduct through World War II, after which he organized the Royal Philharmonic, which he still heads. In January, 1938, Sir Thomas made his U. S. debut, at the helm of the New York Philharmonic, and has since toured the U. S. three times—in 1935, 1941, and 1950.

HARRY BELAFONTE

Records: Victor
Harry Belafonte was born in New York City in 1926 and spent most of his childhood in the West Indies. He returned to New York to be graduated from high school and enlisted in the navy, spending two years overseas. When he returned to civilian life, he enrolled at the American Negro Theater and later at the New School to pursue a career in acting, directing, and producing. After a try at Broadway, he gave up his dramatic career for an eight-hour-day job. Soon, however, he auditioned at the old Royal Roost jazz club, and wound up being held over for 14 weeks. Later he became a folk singer, and probably is now the best-known and most highly-paid in the field.

DAN BELLOC

Records: Fraternity
Belloc is a teacher at Chicago public schools by day and a bandleader on weekends. His education at DePaul university interrupted by navy service, he returned to complete studies in 1950, then formed his band, which played



Count Basie

weekend dates around the Middle West until 1952 when the saxist, also a songwriter, waxed his own tune, "Pretend," on the Dot label. The band has been branching out since then, recently recorded an album for Fraternity Records.

LOUIE BELLSON

Records: Norgran

Louie was born in Moline, Ill., in 1924, and at 14 was playing professionally. His first big job was with Ted Fio Rito, and in 1943 he joined Benny Goodman, remaining until his induction into the army. After his discharge in 1946, he joined Tommy Dorsey's orchestra for three years, leaving to join Terry Gibbs in a small combo which was later hired intact by Dorsey in 1950. Bellson next worked with Harry James and in 1951 became drummer for Duke Ellington. Since his marriage to singer Pearl Bailey he has toured mostly with her, leading his own group for night club and theater dates. He is working on the score for a musical to be produced on Broadway, entitled "But Not For Marriage."

TEX BENEKE

Records: Coral

Gordon Lee "Tex" Beneke was born in Fort Worth, Texas, Feb. 14, 1914 and while in his teens, toured with a small local orchestra. In 1936, the young saxist worked with the Ben Young band in Texas and early in 1938 joined the Glenn Miller orchestra as instrumentalist and singer. After Miller's enlistment, Tex toured with Marion Hutton and the Modernaires, and later enlisted in the navy where he was in charge of two service dance bands. After his discharge in 1945, Beneke formed his own band, which he still retains.

VICKI BENET

Records: MGM

Paris-born Vicki Benet first came to the U. S. at 7, was schooled in New York City and Los Angeles, and made her professional debut singing at the Wardman Park hotel in Washington, D. C. She sang with the Phil Spitalny All-Girl Orchestra for one year and is now recording for MGM.

TONY BENNETT

Records: Columbia

When Tony Bennett's "Rags To Riches" recording hit the million sales mark it actually climaxed a career which closely followed the title. For Anthony Benedetto was raised by a widowed mother and was literally singing for his supper while still a youngster, making \$15 for a weekend of work, then attending school the balance of the time. The war broke off his musical career, and for three years Tony served as a front-line infantry soldier in Europe. After the war times continued tough for the New York boy, until a chance meeting with Ray Musarella, an artist's representative, started the pendulum swinging. A shot on Arthur Godfrey's "Talent Scouts" led to a TV contract.

EDDIE BERT

Records: Debut

Eddie was born in Yonkers, N. Y., on May 16, 1922. He joined Sam Donahue in 1940, went on the road with Red Norvo in 1941, was associated with Woody Herman in 1943; Herbie Fields, 1946; Kenton, 1947; back with Woody in 1950; Bill Harris' three-trombones combo, 1951; Kenton, 1951; Herbie Fields, Ray McKinley, 1952; Les Elgart, 1954. "Jersey Bounce" recording with Red Norvo in 1942 was his first trombone solo. Eddie's other early solos include, "How High the Moon," "Unison Riff," "Harlem Holiday," with Kenton, and "Undercurrent Blues" with Benny Goodman.

BARNEY BIGARD

Leon Albany Bigard was born in New Orleans on March 3, 1906. To fulfill his parent's wishes, he reluctantly took up music after attempting other careers. He studied clarinet and tenor sax, playing with Octave Gaspard and Albert Nicholas, then went to Chicago, where he joined King Oliver in 1925. From 1926 to 1928 he was with Charlie Elgar, rejoined Oliver and went to New York with him. In 1928 he joined Duke Ellington, and during his following 14 years with Ellington he gained recognition as one of the most original of jazz clarinetists. Barney settled in California, played with Freddie Slack from 1943 to 1944, led his own combo, joined Kid Ory, and from 1946 to '55 was almost continuously with Louis Armstrong.

JUSSI BJOERLING

Records: Victor

Jussi was born at Stora Tuna, Sweden in 1911. His father, David Bjoerling, a noted opera and concert singer, formed the Bjoer-

ling quartet, composed of himself, Jussi, and two other sons. They sang in churches throughout Sweden, and in 1919 visited the U.S. When Jussi was 16 his father died, and there were several hard years at laboring jobs before he got a scholarship to the Royal Academy of Music in Stockholm. In 1930, at the age of 19, Jussi made his debut at the Stockholm Opera singing Ottavio in "Don Giovanni." In the following years Bjoerling made guest appearances at leading European opera houses. In 1937 he came to the U.S. for a concert and radio tour and was signed by the Met, debuting as Rodolfo in "La Boheme." He has since been a mainstay of the Metropolitan and San Francisco Opera companies.

JANET BLAIR

Janet started life in Altoona, Pa., singing and dancing at an early age. Whenever Hal Kemp's band played her town she was given encouragement. With her high school diploma in her suitcase, Janet joined Kemp in Chicago as vocalist. Later in a movie test, Janet was so good that she landed the role of Eileen in

the motion picture, "My Sister Eileen." Turning down a renewal of her movie contract, Janet set out to conquer the nightclub world. Rodgers and Hammerstein, who had previously refused to cast her in any of their musicals were now enthusiastic about the Blair personality, and she was cast as Nellie Forbush in the road show of "South Pacific." She has since played a variety of roles in TV.

ART BLAKEY

Records: Columbia

Art Blakey, born in Pittsburgh, Oct. 11, 1919, began his musical career on the piano. One of the school bands with which he played suddenly lost its drummer through sickness, and Art, sitting in for him, never returned to the piano after that. In 1939 Art joined Fletcher Henderson's band and the following year went into New York's Kelly's Stables with Mary Lou William's first band. After that he took his own band into the now defunct Tic-Toc Club in Boston for a year until he joined Billy Eckstine's band in 1944, where he stayed until the band broke up in 1947. Art Blakey is currently the

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PAUL BLEY

Records: Debut

Paul Bley is a jazz pianist who was born in Montreal, Quebec, on November 10, 1932. He played the violin at 5 and the piano at 8, winning a junior diploma at McGill Conservatory at 11. From 1945 to 1948 he led his own quartet at the Chalet Hotel, Montreal. His first jazz break came when he joined with Ozzie Roberts and Clarence Jones, bassist and drummer of the Oscar Peterson trio, after Peterson left for the U.S. in 1949. A year later he came to New York, where he took composition and conducting courses at Juilliard. He returned to Canada in 1952 to do a weekly TV show for Jazz Workshop of Montreal. Bley acquired jazz recognition after appearing at Basin Street and Birdland in 1954.

ARCHIE BLEYER

Records: Cadence

Archie started his musical career with the piano at 7, sang in his church choir, and played trumpet in his high school band in the Bronx. In 1927, he entered Columbia University choosing engineering as his field. After his freshman year he turned to music, working as a free-lance arranger. Archie left school in his junior year, and in 1934 formed his own band playing night spots in the New York area. A few years later, he tried his luck in Hollywood and landed a job conducting Earl Carroll's shows. In the '40's he was noted conductor of Broadway shows, and finally in 1943 he joined CBS. In 1953 Bleyer started his Cadence label, etching such hits as "Anywhere I Wander," "Eh, Cumpari" and "Hernando's Hideaway." He also operates his own retail record shop, Archie's, in Hempstead, L.I.

RAY BLOCH

Records: Coral

The conductor of such TV shows as "Toast of the Town" and "The Jackie Gleason Show," was born Aug. 3, 1902, in Alsace-Lorraine and was brought to America as a child. He began his career by playing piano for a music publisher. In the early '20s he switched to radio and in 1931 became arranger-accompanist for the Eton Boys quartet, later serving as leader of choral groups including The Swing Fourteen. He emerged as a full-fledged conductor on the "Johnny Presents" show and has arranged and conducted recording dates for Teresa Brewer and other Coral vocalists in addition to waxing his own feature sides.

THE BLUE STARS

Records: Mercury

The inception of this octet dates back to late 1954 when Eddie Barclay, head of the Compagnie Phonographique Francaise conceived the idea of recording popular American and French songs with French lyrics. Applying this idea, their recording of "Lullaby of Birdland" skyrocketed to the top of the best seller lists.

SHARKEY BONANO

Records: Southland

Joseph (Sharkey) Bonano was born April 9, 1904, in New Orleans. At 16 he began studying cornet and trumpet and soon was heading his own band at the Lake Milneburg recreation area. In 1927 he joined the Jean Goldkette band. With this exception, however, he has fronted his own combos since and recently toured with his Dixie Jazz unit, playing such un-Dixie spots as the Waldorf-Astoria in New York and the Palmer House in Chicago.

EDDIE BONNEMERE

Records: Royal Roost

Eddie was born in New York City, Feb. 15, 1921. He attended Juilliard School of Music and received his B.S. and Master's Degrees in the field of music education from New York University. Eddie taught general music in junior high school and formed a student orchestra. He then started his own combo and won the Chick Webb trophy as one of the outstanding bands of 1954. Eddie and his unit are touring east coast resorts and ballrooms featuring jazz-mambo.

PAT BOONE

Records: Dot

Pat, who is 21, started his singing career at the age of 10, Saturday matinees on stage of the Belle Meade Theater in Nashville, Tenn. At 17 he had his own radio show on WSTX in Nashville, and at 18 he won the East Nashville High School talent contest. This led to appearances on Ted Mack's Amateur Hour and Arthur Godfrey's show. The great-great-great-grandson of Daniel Boone, Pat distinguished himself as a scholar and athlete at Lipscomb high school in Nashville. Hugh Cherry, WLW deejay brought Pat to the attention of Randy Wood of Dot. "Two Hearts" was the first hit tune for Pat.

BERYL BOOKER

Records: Cadence

Beryl was born in Philadelphia in 1923 and began her career playing piano at local bars with the Two Drakes and a Duchess combo. Next she joined the Toppers (later known as Steve Gibson's Red Caps), then in 1946 replaced Billy Taylor with the Slam Stewart trio. Beryl later served as accompanist for Dinah Washington, then spent a year with the Austin Powell quintet before signing a Mercury pact. More recently she has been working and recording with her own trio.

EARL BOSTIC

Records: King

A onetime sideman with the Don Redman, Cab Calloway and Lionel Hampton orks, altoist Earl Bostic formed his own band in 1938 and enjoyed an initial engagement (at Small's Paradise in Harlem) that lasted three years. After the war the Bostic band recorded for Gotham, then switched to the King label. Among the best-known discs of his nine-piece unit are "Seven Steps," "Serenade," "September" and "The Man I Love."

CONNIE BOSWELL

Records: Decca

Connie and her two sisters, Helvetia and Martha, took music lessons in New Orleans, their birthplace, and became the proteges of the local Philharmonic Society. They soon had their own radio show, made their first recording for the old Brunswick label and appeared in movies with Bing Crosby. At the peak of their popularity in 1936, they disbanded, Connie being the only one to remain in show business. Connie's discs with Crosby became near-classics: "Basin Street," "Bob White," "Tea for Two," "Between 18th and 19th on Chestnut Street." She was co-starred on "Kraft Music Hall" as well as other radio shows. Now she writes, arranges and makes television, radio and night club appearances.

JANET BRACE

Records: ABC-Paramount

Miss Brace's record, "Teach Me Tonight," "My Old Familiar Heartache," was the first top label credit she received although she had sung with the bands of Vincent Lopez and Johnny Long. Her association with Long's crew lasted two years, during which time she recorded "Big Rock Candy Mountain" and "Orange-Colored Sky." She has appeared in night clubs in New York, Boston, and Chicago. Now on ABC-Paramount, she recently recorded an LP for them.

WILL BRADLEY

Records: Epic

Bradley was born Wilber Schwichtenberg on July 12, 1912 in Newton, N. J. and was raised in Washington, N. J. In 1928 he came to New York and played trombone with Milt Shaw, Red Nichols. From 1931 to 1934 he was a member of the CBS musical staff, joining Ray Noble in 1935. He and Ray McKinley formed a band in 1939, earning great popularity with a popular brand of boogie woogie, best known of which included "Beat Me Daddy Eight To The Bar," "Scrub Me Mama With a Boogie Beat" and "Strange Cargo." Bradley returned to radio and records after breaking up the band in 1942. He has devoted much time to classical writing, several large string works, a brass suite and a number of other works.

TINY BRADSHAW

Records: King

A rhythm-and-blues performer since the '20s, Bradshaw made his early reputation at Harlem's Savoy Ballroom and Cotton Club. With his band he recently made an impact on the r&b market with "Soft," an instrumental to which Henry Glover later added words.

RUBY BRAFF

Records: Bethlehem

Reuben Braff was born in Boston on March 16, 1927. Self-taught, he worked with Pee Wee Russell, Bud Freeman, Urbie Green, Edmond Hall, Joe Sullivan, George Wettling, Gene Ramey. He played at Brandeis U. Jazz Seminar in 1953, and was featured at the Newport Jazz Festival in 1954 and 1955. Since then he has played in numerous night clubs in Boston and New York. He appeared with Benny Goodman's Octet at Basin Street and has recorded with Goodman's big band.

ALEXANDER BRAILOWSKY

Records: Victor

Alexander Brailowsky was born in Kiev, Russia, Feb. 16, 1896, and studied music at the Kiev Conservatory. At 13 he was taken to Vienna to study under Leschetitzky. Following his debut recital in Paris he embarked on his first concert tour of South America in 1922.

Two years later came his New York debut. Since that time Brailowsky has toured the U. S. repeatedly and has played many concerts in Mexico and Cuba, throughout South and Central America, in Egypt and Palestine, in China and Japan, in the East and West Indies, and in Australia. To date he has given three Chopin cycles (each consisting of six concerts) at New York's Carnegie Hall.

TERESA BREWER

Records: Coral

Born in Toledo, Ohio, May 7, 1931, Teresa was only 2 when she first appeared on "Uncle August's Kiddie Show" over WSPD in Toledo. Three years later she started a seven-year tour with the Major Bowes "Amateur Hour" that lasted until she was 12, when she became permanent singer on the "Pick and Pat" show. At 16, Teresa was back in radio, winning such talent shows as Eddie Dowling's "The Big Break" and Mutual's "Talent Jackpot." Soon thereafter came her first big record hit, "Music, Music, Music." She made her movie debut in Paramount's "Those Redheads From Seattle."

BOB BROOKMEYER

Records: Pacific Jazz

Bob was born December 19, 1929 in Kansas City, Kansas. He learned to play the clarinet and trombone during his childhood and learned to play piano at the Kansas City conservatory. In 1951, after a stint in the army, Bob joined Tex Beneke's band as pianist. Later worked as pianist with Ray McKinley, Louis Prima, Claude Thornhill and Woody Herman. He joined the Stan Getz quartet for a year in 1953, joined Gerry Mulligan the following year. Bob won "Down Beat's Critics Poll, New Star" award in 1953.

WILLIAM BROONZY

Records: Mercury

"Big Bill" was born in Scott, Miss., June 26, 1893. He was raised in Arkansas moving to Chicago in 1920. First recorded on the Paramount label in 1926 accompanying singers on the guitar. Later became widely known as a blues singer himself and was top selling blues vocalist in 1930's. In 1938 critic John Hammond booked him into Carnegie Hall for the Spirituals to Swing concert. In more recent years Bill worked as janitor at Iowa State College, but made many trips to Chicago to appear at clubs.

CHARLES BROWN

Records: Aladdin

A native of Texas, the singer, a former high school science teacher, won an amateur talent contest at a Los Angeles theater where he was spotted by vocalist My Anderson, who signed him for her own ntery, the Chicken Shack. In 1944 Brown joined the Bardu All Lincoln Theater band as pianist, then moved on to the Three Blazers, with whom his vocal work won an Aladdin contract. After the 1946 disc hit "Driftin' Blues," Brown made two tours with Johnny Moore's Three Blazers, then formed his own unit.

CLIFFORD BROWN

Records: EmArcy

The late Clifford Brown was born in Wilmington, Del., in 1930. He received his first trumpet from his father on entering senior high in 1945. When "Brownie" graduated in 1948, he began playing in Philadelphia and around the Eastern seaboard, and that same year entered Delaware state College on a music scholarship. At that time the college was temporarily short of a music department but he stayed there one year and majored in math. He also played some Philadelphia dates with Kenny Dorham, Max Roach, J. J. Johnson and Fats Navarro. Brownie then entered Maryland State College, a school with a good music department and 16 piece band where he learned a lot about playing and arranging. In June, 1950, his career and studies were interrupted when he was involved in an auto accident returning home from work. During his convalescence he was encouraged by Dizzy Gillespie to resume his career. Brownie formed his own group in Philadelphia, then joined the Chris Powell combo. Following that, he worked with Tad Dameron, Lionel Hampton, Charlie Parker, and finally his good friend and partner, Max Roach with whom he recorded "Clifford Brown & Max Roach on Basin Street," the last album ever to boast the team of Brown and Roach. One of Brownie's many achievements was winning Down Beat's critic award for most outstanding new trumpeter. On June 26, 1956, Clifford Brown was killed in an automobile accident while enroute to Chicago to keep an engagement at the Blue Note.

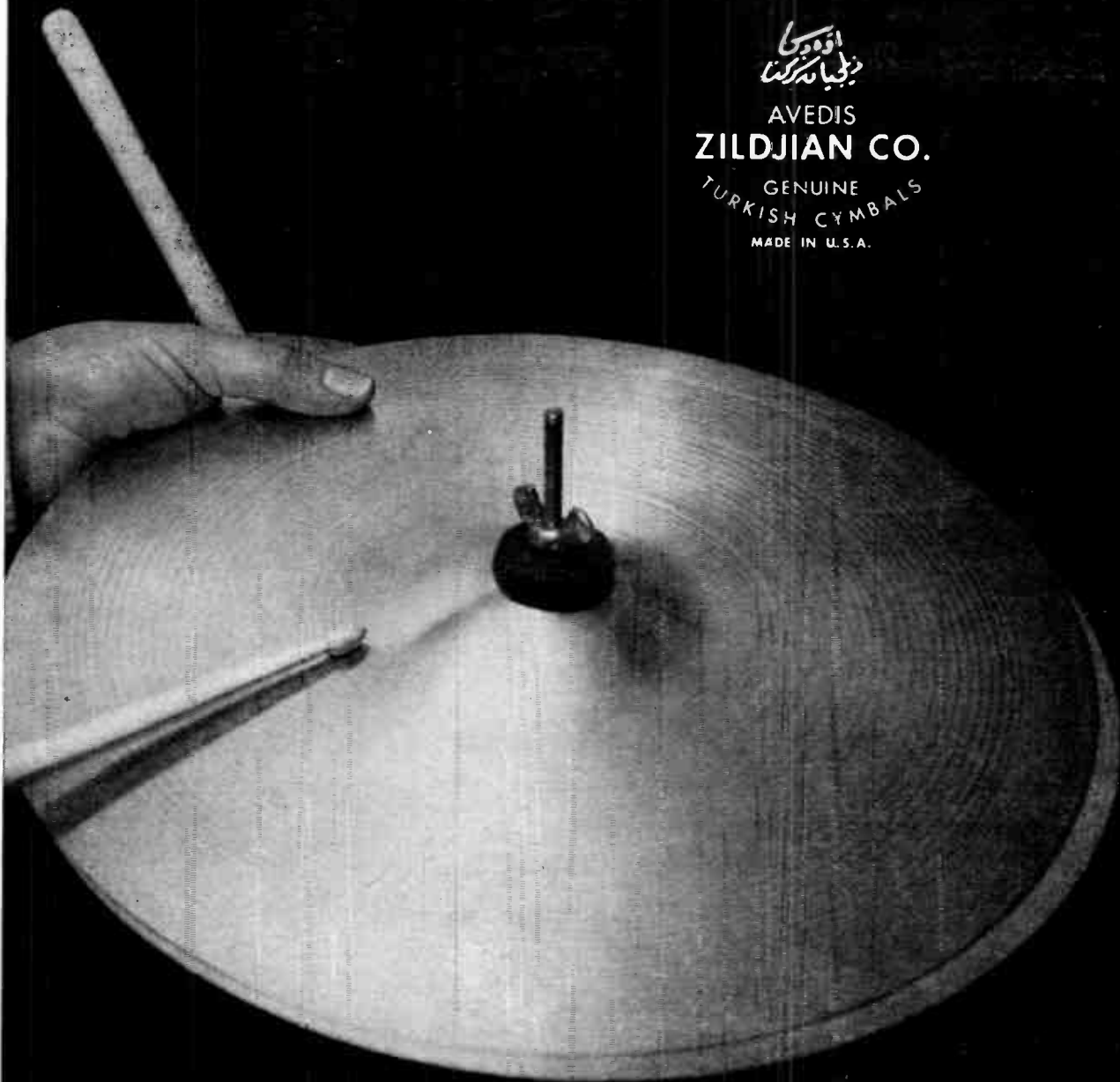
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LAWRENCE BROWN

Records: Clef

Lawrence was born in Lawrence, Kas., July 3, 1905. He was raised in Pasadena where he studied piano, violin, tuba, alto, and trombone. His first appearance publicly was in Los Angeles before a Mother's Day crowd of 6,000 at Almee Sempie McPherson Temple. Lawrence was trombonist with Charles Echols, and Curtis Moseby in Los Angeles, his first recording was while with Paul Howard between 1927 and 1930. He was a member of Les Hite's band which backed Louis Armstrong in 1931. He joined Duke Ellington's band in '32 and stayed with him until 1951 when he went on tour with Johnny Hodges. Currently working with groups in New York.

LES BROWN

Records: Capitol

Les was born March 14, 1912 in Reinertown, Pa., and began music studies at 8. He entered the Conservatory of Music in Ithaca, N. Y., in 1926, attended New York Military Academy, then enrolled at Duke university where he formed a student band. The band, tagged the "Blue Devils," played professional dates and made some records before it broke up in September, 1937. After a period spent arranging for various bands and for music publishers, Les formed a new band in 1938 and has been a leader most of the time since then. Brown these days adheres to a heavy radio-TV schedule as conductor for Bob Hope, with whom he has made many tours as well.

RAY BROWN

Records: Clef

Bassist Ray Brown hails from Pittsburgh where he was born in 1926. His early experience was gained in the bands of Jimmy Hinesley and Snookum Russell in 1944. In 1945 he joined Dizzy Gillespie in New York, leaving in 1947 to form his own trio. Has been a member of the Oscar Peterson trio for several years.

RUTH BROWN

Records: Atlantic

In her native Portsmouth, Va., Ruth sang spirituals and hymns under her father's direction at the Emmanuel A.M.E. church. Turned professional she sang with the Lucky Millinder band until 1948. En route to New York for her debut as a single at Harlem's Apollo Theater, Ruth sustained near-fatal injuries in an automobile accident. After nearly a year's hospitalization she recorded "So Long" for Atlantic and has since waxed "Teardrops," "Daddy Daddy," and other big-selling hits.

DAVE BRUBECK

Records: Columbia

Pianist Brubeck was born in 1921 at Concord, Calif., and he studied at the College of the Pacific in 1938, Mills College under Darius Milhaud in 1942, and later at the University of California. After serving in the army during World War II he joined a band headed by Paul Desmond for a short time, continued his studies under Milhaud, and formed various groups. In 1953, '54, and '55, he was voted top instrumental combo in the Down Beat poll and in 1954 and 1955, top personality of jazz. He is currently heading a quartet which includes Desmond.

MILT BUCKNER

Records: Capitol

Buckner started his career in St. Louis, Mo., where he began playing piano at 10. In the following years, the jazz pianist was with such organizations as McKinney's Cotton Pickers, Cab Calloway's band, and Lionel Hamp-

ton's crew. Switching to organ, he formed his own trio, which has been working extensively of late.

SONNY BURKE

Records: Decca

Sonny Burke, a former arranger for Jimmy Dorsey and Charlie Spivak, is now West Coast recording director for Decca. He was born Joseph Francis Burke March 22, 1914, in Scranton, Pa., and formed a student dance band at Duke university. After graduation he peddled arrangements to such leaders as Buddy Rogers, Joe Venuti and Xavier Cugat. Then came a crack at Tin Pan Alley followed by a spell in front of his own dance band. In 1940 he began a two-year stint with Spivak, followed by three years with Dorsey. Since then Burke has been active as a songwriter-arranger for motion pictures.

RALPH BURNS

Ralph Burns was born in Newton, Mass., on June 29, 1922. He started studying piano at the age of 7; attended the New England Conservatory in 1938-9, and played with local bands from his early teens. In 1940 he went to New York, played with Nick Jeret's band, then joined Charlie Barnet for a year. After six months with Red Norvo in 1943, he joined Woody Herman as an arranger in 1944 and has worked for him ever since, also playing piano for him during the first year. Among his outstanding works for Herman have been "Bijou" and "Early Autumn." Other occasional jobs as pianist include Charlie Ventura, Bill Harris, 1947; accompanist on Mildred Bailey's tour, 1951; pianist and music director for Fran Warren, 1953-54. Ralph toured Europe as soloist with Herman in the spring of 1954, remaining there for several months playing at Bricktop's in Rome.

CHAMP BUTLER

Records: Coral

Born in St. Louis, Mo., Champ Clark Butler was reared in California. After his army discharge he and two girls formed a trio called "The Holidays." Then for a short time he and a dancer worked as a comedy act. Champ next encountered theatrical manager Barbara Belle, who signed him to a personal management contract. Six months later he debuted at the Mocambo, shortly thereafter appearing on Jo Stafford's radio show.

BILLY BUTTERFIELD

Records: Essex

William Charles Butterfield was born Jan. 14, 1917 in Middletown, Ohio, and educated at Transylvania college, Lexington, Ky. He left school in 1936 to tour with a small college band, later taken over by Austin Wylie, and subsequently played trumpet with Bob Crosby, Artie Shaw, and Benny Goodman before turning to radio work as a CBS staff musician in New York in 1942. After a similar stint at ABC and a period in the army, he formed his own ork, recording for Capitol, and since 1948 has remained in New York as an ABC staffer.

DON BYAS

Records: Atlantic

Don was born Oct. 21, 1912, in Muskogee, Okla., studied music as a child and in 1930, while at college, formed a student band. In 1935 he joined Eddie Barefield on sax, subsequently playing with Don Redman, Lucky Millinder, Eddie Mallory, Lionel Hampton, Andy Kirk and Lips Page, before forming his own combo. In 1946 he went to Europe with a combo and settled in France, where he is now living and working.

CHUCK CABOT

Records: Majestic

Chuck graduated from UCLA where he led his band at most of the school dances. Kay Kyser heard the Cabot Crew and put them on his radio show. Since that national introduction, Chuck and the ork have been playing hotels, clubs, and ballrooms around the country.

SID CAESAR

Records: Victor

A native of Yonkers, N. Y., Sid is a top musician. He studied the saxophone in high school and played with a combo at dances. Later he worked with the bands of Charlie Spivak, Claude Thornhill, and Shep Fields. When Sid joined the Coast Guard, he was assigned as a saxophonist to the musical revue, "Tars & Spars," directed by Max Liebman. In 1949, Liebman hired Sid to head the cast of his TV production, "Broadway Review," later becoming the NBC-TV "Show of Shows" that established Sid as a TV great.

JACKIE CAIN

Records: ABC-Paramount

Jacqueline Ruth Cain was born in Milwaukee, Wis., on May 22, 1928. She came to Chicago in 1946 where she met Roy Kral. They were with Charlie Ventura from 1948 to 1949 and were married in June, 1949. Roy and Jackie formed their own sextet, then free-lanced, had a TV show in Chicago, and were back with Ventura during most of 1953. Best known for light, humorous bop unison vocals with Roy, Jackie is also a ballad singer.

CAB CALLOWAY

Records: Bell

Cabell (Cab) Calloway was born on Dec. 25, 1907, in Rochester, N. Y. He got the show business bug from his sister, Blanche, then fronting a band, and became a drummer-singer band leader achieving phenomenal success in the mid-'30s. In 1943 Cab received an "Oscar" from the Negro Actors' Guild for his work in the film "Stormy Weather." He has appeared in many other features and short subjects and on television. In June, 1952, he took the role of Sportin' Life in "Porgy and Bess," touring Europe and the U. S. until August, 1954. He then resumed night club work with a quartet.

SALVADOR (TOOTS) CAMARATA

Records: Decca

Camarata originally studied violin but took up trumpet in his teens. At Juilliard he studied composition and orchestration under Bernard Wagenaar and conducting under Cesare Sodero. He played with such bands as Red Norvo's, Charlie Barnet's, Frank Dalley's, Joe Venuti's and Jimmy Dorsey's. In 1937 he joined Bing Crosby's "Kraft Music Hall" program, for which he played, wrote and arranged. After wartime service he organized the 70-piece Kingsway Symphony orchestra in 1947. His arrangements for orchestra include a scoring of Edward MacDowell's "Woodland Sketches."

PAT CAMERON

Records: Essex

Upon graduation from high school in Brooklyn, Pat joined the Voca-Tones, then became featured vocalist with the Randy Brooks and Sonny Dunham aggregations. Today Pat tours as a single and cuts records.



Pat Boone



Teresa Brewer



Les Brown

CONTE CANDOLI

Records: Capitol

Conte Candoli, "The Count" was born July 12, 1927, in Mishawaka, Ind. He attended Notre Dame university, then studied music with Ralph Burns, Bill Russo and the Manhattan School of Music, New York City. Featured with the Herman Woodchoppers, his recordings with that group include his first solo, "Put That Ring on My Finger." With Stan Kenton's "Innovation" concert orchestra in 1948 he came into his own as a jazz trumpeter. Following this, he headlined Ventura's "Bop for the People" in 1950 and then returned to play lead trumpet with the Herman band in 1951. In 1953 Conte appeared with Kenton in his world-wide concert group which performed in all the major cities in the U. S. and abroad. Now fronting his own group, Conte and his All-Stars have played many of the top jazz rooms in the country.

PETE CANDOLI

Records: Capitol

At 13 Pete joined the Musicians' union and was a well-known trumpeter around South Bend, Ind. When Pete was a student at Purdue, ork leader Sonny Dunham came to the campus and heard Pete on the trumpet. Dunham talked Pete into joining the band. There followed a succession of bands with which Pete was featured soloist: Bunny Berigan, Tommy Dorsey, Benny Goodman, Charlie Barnet. With Herman's Second Herd, Pete's arrangements of "Caledonia" and "Northwest Passage" won him recognition.

FRANKIE CARLE

Records: Victor

A native of Providence, R. I., Carle studied piano in childhood and began his career at 16, playing for vaudeville acts. He soon joined Mal Hallett's ork, then began organizing bands for other musicians. Carle next returned to band work as featured soloist with Horace Heidt, organized his own band in 1943 and has continued as a leader ever since. Has his own nightly NBC TV show now.

RUSS CARLYLE

Records: Vlk

33 year old Russ began his career as a violinist with society bands but later switched to singing. His break came as vocalist with

Blue Barron. Carlyle has had his own band since 1940 and organized his present ork in January, 1954. His first record release was "Shepherd Boy/At Sundown," co-penned with Ross Bagdasarian.

HOAGY CARMICHAEL

Records: Decca

Hoagland (Hoagy) Carmichael, born Nov. 22, 1897, in Bloomington, Ind., studied piano from childhood and played his way through law school at Indiana university with a three-piece combo. In 1924 he began his professional songwriting career with "Riverboat Shuffle," which was soon recorded by the Wolverines. Hanging out his shingle in Florida, Hoagy continued writing songs in his spare time, but soon forsook the law for Tin Pan Alley, where in 1929 he clicked with "Stardust," following up with such hits as "Rockin' Chair" and "Lazy Bones." Since 1940 he has been composing for films and holds an Academy Award for "Cool, Cool, Cool of the Evening" (1952). In 1944 he made his film debut as a pianist-actor in Warners' "To Have And Have Not," and in 1953 bowed in network television.

HARRY CARNEY

Harry Howell Carney was born in Boston, Mass., on April 1, 1910. He started playing baritone sax professionally in 1925 with Bobby Sawyer, Walter Johnson, Joseph Steel Henry Sapro. During a Boston engagement with Sapro, Duke Ellington heard him and obtained his parents' permission to take the 16-year-old Carney on the road with the band in 1926. For three decades Carney was featured soloist on the baritone sax with the Ellington band. Carney has also been heard occasionally on bass clarinet, clarinet and alto sax. He has made many dates with recording bands under the leadership of Benny Goodman, Sonny Greer, Lionel Hampton, Johnny Hodges, Coleman Hawkins, Harry James, Jimmy Jones, Timmy Rosenkrantz, Rex Stewart, Billy Taylor, Cootie Williams, Sandy Williams, and Teddy Wilson and under his own name.

CATHY CARR

Records: Fraternity

Cathy is a Bronx girl who has had a lifelong ambition to enter show business. She has warbled with Johnny Dee, Sammy Kaye, and Larry Fotine bands, appeared on the

major networks, and embarked on a nation wide tour of supper clubs and theaters.

GEORGIA CARR

Records: Capitol

Georgia was born in Los Angeles on June 20, 1925, and studied to become a nurse until a singing contest revealed her real talent. Stan Kenton heard Georgia and arranged for her to audition at Capitol. Soon after, she was signed to an exclusive contract.

JOE (FINGERS) CARR

Records: Capitol

Lou Busch, alias Fingers Carr, was an arranger, doing backgrounds for Kay Starr, Dean Martin, Margaret Whiting and others before he cut some ragtime piano sides that established him as a recording personality in his own right. The first disc that did the trick was "Sam's Song," waxed while Lou was a&R man at Capitol.

BARBARA CARROLL

Records: Victor

A few years back 28-year old Barbara was giggering around musicians' clubs in New York introducing her bop stylings. Her break came with a booking at the Embers in that city where accrued a steady following, including Dorothy Kilgallen, Dave Garroway, and Steve Allen. Rodgers and Hammerstein selected Barbara and her trio for their hit musical, "Me and Juliet." Barbara performed both as jazz artist and actress in the play.

BOB CARROLL

Records: MGM

A rare species, Bob is a native New Yorker. He began his career singing commercials, but when his talent was recognized he went on to greater accomplishments: as soloist at two Gershwin concerts in Hollywood Bowl, at various clubs and theaters around the country, and on leading TV shows.

DAVID CARROLL

Records: Mercury

David Carroll, Mercury records' midwest music director, was born in Taylorville, Ill., and began his professional music career at 8 as a drummer with the family orchestra. He switched to clarinet and while still in high school began arranging for bands including Tiny Hill's and Hal Kemp's. Upon graduation,

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lennie tristiano — lee konitz — paul barbarin — dave pell —
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he went to New York City where he studied the Schillinger system and wrote for radio shows, including the "Hit Parade." Upon completion of his studies, Carroll came to Chicago where he joined Mercury in 1951.

MINDY CARSON

Records: Columbia

Mindy Carson was born July 16, 1927, in New York. After high school graduation she became a secretary at a candy company. On vacation in Miami in January, 1946, she met a club manager who offered her a singing job. Then a cousin arranged for her to meet Eddie Joy, professional manager of the Santly-Joy music publishing firm, who became her coach. Toward the end of 1946 she auditioned for Paul Whiteman's "Stairway to the Stars" radio program and was hired as the featured vocalist. A year of concert and radio appearances with "Pops" followed. Next came her debut as a recording artist and in March, 1948, she became a single, appearing in niteries, theaters, movie shorts, and TV.

BENNY CARTER

Records: Clef, Norgran

Born Aug. 8, 1907, in New York, Carter attended Wilberforce university and began his career in 1924 with June Clark, later playing alto with Billy Page, Horace Henderson, Duke Ellington, Billy Flower, Fletcher Henderson, Charlie Johnson, Chick Webb, McKinney's Cotton Pickers and Willie Bryant. Carter formed his own band in 1933 and in 1935 went to Europe to begin three years as a staff arranger for the BBC, later returning to the U. S. where he was active as a leader of bands.

ROBERT CASADESUS

Records: Columbia

The pianist was born April 7, 1899, in Paris and educated at the National Conservatorie there. He studied piano with Louis Diemer and composition with Xavier Leroux and made his debut at the Salle des Agriculteurs, Paris, 1917. Between 1921 and 1940 he taught at the Conservatorie Americain de Fontainebleau and the Geona and Lausanne conservatories. Casadesus made his U. S. debut Jan. 20, 1935, as soloist with the New York Philharmonic symphony and has been heard in concert throughout the U. S. His compositions include three piano concerti, a two-piano concerto, two symphonies, two orchestral suites and a suite for small orchestra, entitled "Ballet for the Birth of a Dauphiness."

GEORGE CATES

Records: Coral

Cates, a former arranger for Russ Morgan, now fronts his own band on Coral and serves as the company's west coast music director. Born Oct. 19, 1911, in the Bronx, he began studying violin at 5, later adding saxophone, clarinet, and flute. He arranged for and conducted an Olsen and Johnson musical and then served as an arranger and saxophonist for three years with Henry Busse. In 1940, Cates joined Morgan's band, and except for a three-year stint in the Navy during World War II, he has been Morgan's top arranger since.

CARMEN CAVALLARO

Records: Decca

A native of New York City, Cavallaro began his career as pianist with Al Kavelin's orchestra joining Enric Madriguera, Abe Lyman and Rudy Vallee. In 1939 he formed a nine-piece orchestra which, shortly thereafter, played six months at the St. Louis Statler hotel. With this engagement as the springboard, Cavallaro soon attracted nationwide attention, later becoming a recording artist, perhaps his best-

known disc being an interpolation of Chopin's "Polonaise in A-Flat." Played the piano background music for "The Eddy Duchin Story."

DAVE CAVANAUGH

Records: Capitol

On his seventh birthday Dave was given a saxophone, and through constant practice and a natural ability for playing and writing music he was being featured with local bands at 17. After high school graduation he toured Wisconsin with a band, playing clarinet and sax. In 1937 Dave arrived in Hollywood and went to work for Paramount Pictures' music department. He joined the Bobby Sherwood orchestra in 1945 and stayed with that group for several years. Cavanaugh has composed many songs and is known for his excellent musical arrangements.

FRANK CHACKSFIELD

Records: London

A native of Sussex, England, Frank was a church organist in his teens, studied law and even hung out his shingle, but switched to music in the mid-'30s, forming a band shortly before World War II. While in the army he began broadcasting over the BBC, later becoming a staff arranger for a soldier revue. "Stars in Battle Dress." After the war he recorded a series of sides for English Decca, eventually coming to the attention of U. S. listeners with his 1953 disc of "Terry's Theme from 'Limelight'."

SERGE CHALOFF

Serge Chaloff was born in Boston, Mass., on Nov. 24, 1923. His father had played with the Boston Symphony and his mother was a teacher at the New England Conservatory. He took lessons on the piano and clarinet, but is self-taught on the baritone sax, inspired by Harry Carney and Jack Washington. In 1939 Serge joined Tommy Reynolds, then went with Stinky Rogers from 1941-2. In 1943 he was associated with Shep Fields, then Ray Hutton in 1944 and Boyd Raeburn in 1945. While with Georgie Auld in 1945 and Jimmy Dorsey 1945-6, he evolved as first bop baritone sax man. Serge was with Woody Herman from 1947 to 1949. After leaving Herman, he confined his activities to small group work, mainly in Boston, where he has also taught in the Jazz Workshop.

KAREN CHANDLER

Records: Coral

Karen, a native of Rexburg, Ohio, was the band vocalist at Brigham Young university. After graduation, she tried without success to crash New York City. Then with her husband, conductor-arranger Jack Pleis, she went to Hollywood where Jerry Lewis heard her auditioning for a local NBC show. This led to a spot on the Martin-Lewis TV stanza. Next she and Jack made a demonstration record of "Hold Me, Thrill Me, Kiss Me" for Fred Amsel, who signed Karen to a personal management contract and arranged a regular recording session. The upshot was a long-term contract with Coral and a record hit.

CAROL CHANNING

Records: Columbia

Carol left her native Seattle to attend college in Bennington, Vt. Quitting school to pursue a career in theater, Carol understudied Eve Arden in "Let's Face It," and appeared in "Wonderful Town." But her longest engagement in those struggling days was as a salesgirl in Gimbel's. While in the cast of "Lend an Ear" Carol was spotted by Anita

Loos who insisted that she play Lorelei in the famous Loos musical comedy, "Gentlemen Prefer Blondes." Carol was an immediate success in the role. She has since starred on TV, and in the new Broadway musical, "Devlah."

TEDDY CHARLES

Records: Atlantic

Teddy Charles was born Theodore Charles Cohen in Chicopee Falls, Mass., on April 13, 1928. He studied percussion at Juilliard in 1946 and gigged on vibes and drums with Bob Astor. After meeting Terry Gibbs he became interested in vibes. He played piano and vibes with Randy Brooks in 1948; was with the Benny Goodman band in 1948; Chubby Jackson's big band, 1949, and Buddy De Franco's sextet that same year. Teddy toured with Artie Shaw's big band in 1950, then formed a quintet with Jackie Paris. In 1951-52 he worked for Anita O'Day, Oscar Pettiford, and De Franco's big band. He was associated briefly with Roy Eldridge and Slim Gaillard. Since then he has led his own groups, studied with Hall Overton, and started experimental writing and recording in New Directions series.

THE CHECKERS

Records: King

Leader of this rhythm-blues unit is Bill Brown, formerly with Billy Ward's Dominoes. The Checkers made their professional debut in April, 1952, at the Sunset Terrace, Indianapolis, following with a one-ner tour. For King they have cut such sides as "Oh, Oh, Oh Baby," and "Flame In My Heart."

DON CHERRY

Records: Columbia

The golf-playing singer quit a tournament in Dallas, Texas, to fly to New York and record "Mona Lisa," "Our Very Own," "Mad About You." Thereafter, he was set in night clubs and theaters, with only occasional time to sandwich in a golf date. He has been featured on both television shows and radio. Most recent hit was "Band of Gold."

MAURICE CHEVALIER

After fifty-six years in show business, Chevalier has staged a remarkable comeback. Maurice emerged from the working class district of Paris at the birth of the century to capture the international limelight with his novel songs and unique expressions. Although occupied in recent years with his memoirs, Maurice is no man to live on past glory. With each new appearance he introduces fresh songs. Now a TV star, Maurice has been making films for this exciting medium. In addition, more tours are on his schedule.

THE CHORDETTES

Records: Cadence

The group was formed eight years ago in Sheboygan, Wis. when Carol Bushman, Janet Ertel, Lynn Evans, and Margie Needham got together for some playful harmony. This original unit began working semi-professionally around Chicago, but did not receive any real recognition until they won the Arthur Godfrey Talent contest in New York in 1949, and landed a regular spot on the Godfrey show for three years. Until recently a large part of the girl's repertoire was composed of barbershop songs, but with the huge success of "Mr. Sandman" (1,100,000 records sold) they branched into pops. "Close Harmony" is a new Chordette album.



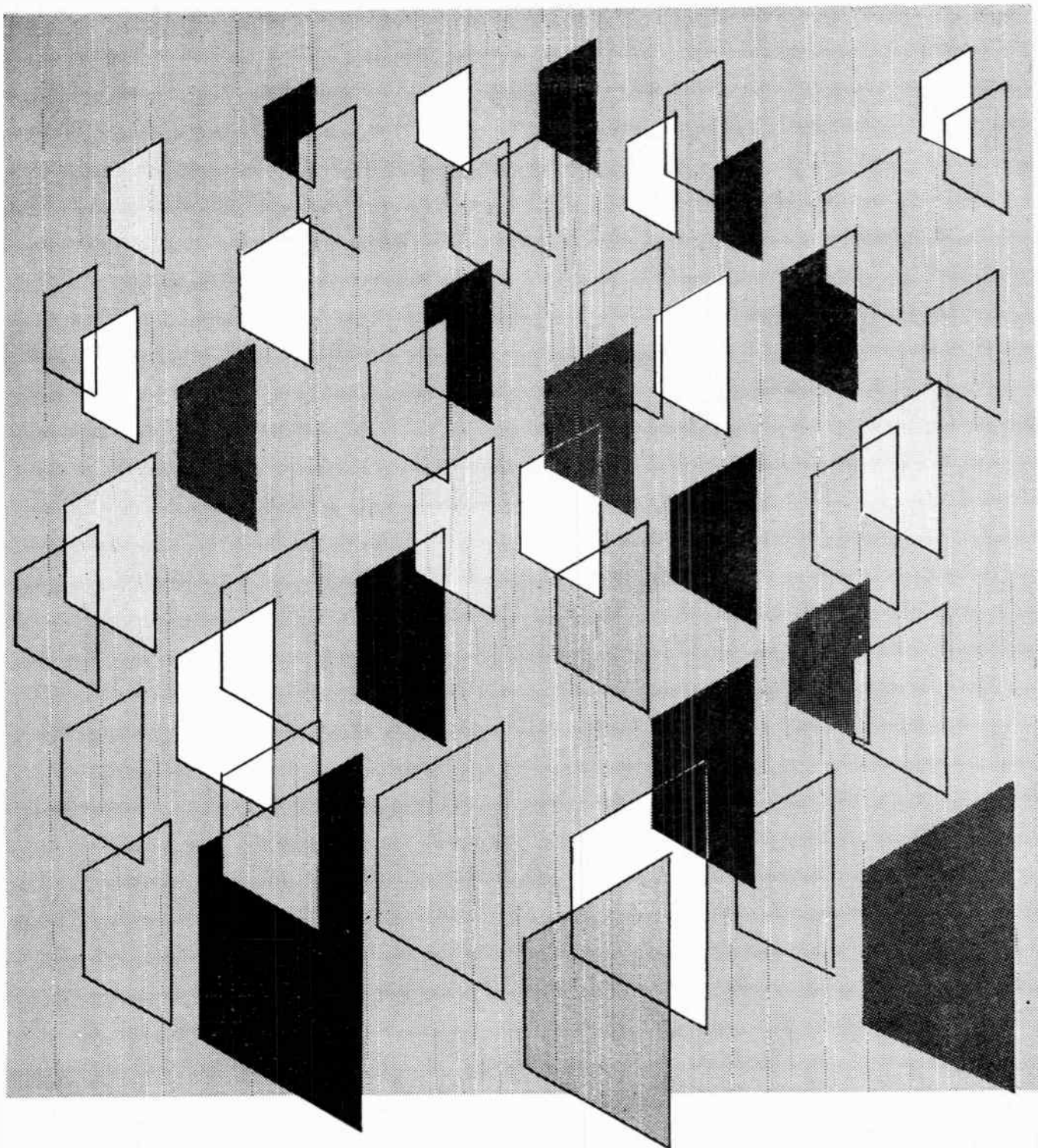
Jackie Cain-Roy Kral



Cab Calloway



June Christy



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JUNE CHRISTY

Records: Capitol

June first came to attention when she joined the Stan Kenton band as vocalist in 1945. Four years later she left the band to do a single, but rejoined in 1950 for Kenton's "Innovations in Modern Music" tour, repeating with the tour in 1951. After another solo stint, Christy rejoined Kenton in 1953 for the band's European tour. She was born Shirley Luster, Nov. 20, 1925, in Decatur, Ill., and before joining Kenton was vocalist with Boyd Raeburn. She is currently appearing in night clubs.

SAVANNAH CHURCHILL

Records: Decca

Miss Churchill's first professional engagement was at Smalls' Paradise in Harlem. She soon was featured with Benny Carter's band. Already recognized on records, she decided to write her own tunes. Her first was "I Want to Be Loved."

KENNY CLARKE

Drummer Kenneth Clarke was born in Pittsburgh on January 9, 1914. While in high school he studied piano, trombone, drums, vibes, and theory. He was associated with Leroy Bradley for five years, then joined Roy Eldridge in 1935. He made his first recording with Edgar Hayes then went on a Scandinavian tour with Claude Hopkins for eight months. He worked with Teddy Hill in '39-40, later taking remnants of the Hill band into Minton's. He also toured for a few months with Louis Armstrong, was in Ella Fitzgerald's band and Benny Carter's band in '41-42. He was with Red Allen in Chicago for a year and a half, then had his own band at Kelly's Stable which was also fronted by Coleman Hawkins. In 1943 Kenny went into the army and played trombone with a stage band in Paris. After discharge he joined Dizzy Gillespie in 1946 for eight months, then went with Tadd Dameron, but rejoined Gillespie to make a European trip in January 1948, staying on in Paris a few months where he recorded and taught. Returning to the United States, he toured with the Billy Eckstine concert unit in 1951. In April 1952, he helped organize the Modern Jazz Quartet. Currently, he's living in Paris.

JEFF CLAY

Records: Coral

Jeff studied at the Universities of Michigan and Buffalo where he majored in Journalism. He was a border patrolman and plait foreman before heading for New York and a vocal career. His first break was as understudy to one of the leads in "Follow the Girls." Next, he gained experience and following as vocalist with the Sammy Kaye band. Jeff now singles and has appeared at the Desert Inn, Las Vegas, and at the Riviera in N. J.

BUCK CLAYTON

Records: Columbia

Wilbur D. Clayton was born in Parsons, Kans., Nov. 11, 1911, and after moving to California in 1930, jobbed in local bands, joining Earl Dancer in 1932. When the band broke up, Buck organized his own band which he maintained until 1936 when he joined Count Basie. After leaving Basie during the late '40's, the trumpeter played in combos with J. C. Heard, Ike Quebec, Charlie Ventura, Trummy Young, and Don Byas. In 1946-'47, he toured with "Jazz at the Philharmonic" and in 1949 trekked to Paris where he played with Don Byas and others. Since his return to New York he has worked in various clubs and combos.



Buck Clayton

LARRY CLINTON

Records: Bell

Clinton was born in Brooklyn, Aug. 17, 1909, got his first job in music as a trumpeter and worked as an arranger for various leaders before forming his own band in 1938. With Bea Wain as vocalist, the Clinton ork soon hit with such records as "Dipsy Doodle," "My Reverie," "Deep Purple," "Satan Takes a Holiday," and "Study in Brown." Larry broke up his band in 1942 to join the air force. Since the war, he has been doing free-lance arranging and recording.

BETTY CLOONEY

Records: Vik

When Betty and her sister Rosemary were still in high school in Cincinnati, they auditioned for a singing spot on station WLW—and got it. Later the girls joined the Tony Pastor ork and made records and personal appearances. When they parted, Betty remained in Cincinnati and did eight to ten TV shows weekly. Rosie, in New York TV work, became ill and asked Betty to fill in for her. Betty replaced her sister so successfully that she was besieged with offers to guest on leading shows. Today Betty is a top club and TV personality.

ROSEMARY CLOONEY

Records: Columbia

Rosemary, who scored her first big hit with a recording of "Come On-A My House" in 1950, began her career as half of the Clooney Sisters singing team. With sister Betty she sang with Tony Pastor's band, then landed a vocalist's spot on TV's "Songs for Sale" show, which led to a recording pact with Columbia. Following her initial disc click, Rosemary made her motion picture debut in Paramount's "The Stars Are Singing," following up with the "Red Garters." Rosemary is currently heading her own filmed TV show.

THE CLOVERS

Records: Atlantic

No longer ago than January, 1951, these young men, who attended high school together in their native Washington, D. C., were total unknowns. The Clovers—four voices and a guitar—are John Bailey, Mathew McQuater, Hal Lucas, Harold Winley, and guitarist Bill Harris. After high school, they got in touch with Lou Krefetz, Baltimore-Washington record merchant, who signed them as personal manager. They made their first tests for Atlantic and soon appeared on wax with "Don't You Know I Love You?"

ARNETT COBB

Records: Atlantic

Cobb was born in Houston, Texas, and played with Lionel Hampton before forming his own ork. Earlier, he played several seasons with Milt Larkin's ork in Texas. Known as "The Wild Man of the Tenor Sax," he is identified with recordings of "Smooth Sailing," "Walkin' Home" and "Cobb's Boogie."

AL COHN

Records: RCA Victor

Saxist Alvin Cohn was born in Brooklyn, Nov. 24, 1925. He studied piano and clarinet, but never had formal instruction on the tenor sax. He was associated with Joe Marsala's big band in 1943, then was with George Auld off and on until the end of 1946. He also worked with Alvino Rey, Buddy Rich in '47; Woody Herman from 1948 to 1949, and Artie Shaw for a few months, after which he retired from the music business. He returned in 1952 with the Elliot Lawrence band, and subsequently he has been free-lancing, mainly as



Nat Cole

an arranger. He did daily writing for Jack Sterling's CBS radio show. Cohn has recorded with his own quartet and quintet.

COZY COLE

William "Cozy" Cole was born in East Orange, N. J., Oct. 17, 1909. He studied drums as a child. In 1930 he made his first records with Jelly Roll Morton. He joined Blanche Calloway in '32 for three years, was with Benny Carter off and on for one and a half years, Willie Bryant from '35 to '36, and joined Stuff Smith in '36 for two years. In 1939 he joined Cab Calloway's band and gained recognition as featured drummer on what he considers his best recordings: "Crescendo in Drums," "Paradiddle," and "Ratamacue." Cole became a staff member in Raymond Scott's band on CBS radio from 1942-45. He has also been featured on the Broadway stage in "Carmen Jones" and "Seven Lively Arts," from 1945 to 1946, during which time he also played for several months with Benny Goodman. He free-lanced until 1949, when he joined Louis Armstrong for four and one-half years. In 1954 Cole started a drum school with Gene Krupa. He enlarged his scope by studying at Juilliard and also studied with Saul Goodman of the NY Philharmonic, acquiring knowledge of piano, clarinet, vibes, and tympani. Cole was featured in "The Glenn Miller Story." He toured Europe with Louis Armstrong in 1949 and 1952.

NAT COLE

Records: Capitol

Born March 17, 1917, in Montgomery, Ala., Cole attended school in Chicago where he studied piano and soon organized his own band, playing local dates. Later the band toured vaudeville with the "Shuffle Along" revue, after which Cole worked as a pianist in nightclubs before forming the King Cole Trio, (piano, bass, guitar) with which he first came to prominence. Nat then turned his attention exclusively to singing and has since become one of the top attractions on the night circuit as well as on records where his best-known efforts have been "Mona Lisa," "Nature Boy," "Too Young," and "Pretend."

CY COLEMAN

Records: Seeco

Twenty-five years ago a piano was left in lieu of rent at the tenement house which the Coleman family owned in the Bronx. After showing interest and a gleam of talent, Cy started piano lessons at the age of 4. Two years later he gave his first recital at Steinway Hall, followed by another at Town Hall at the age of 7. When he was in high school he played for weddings, private parties and summer resorts in the Catskills. Important engagements began when he was 17 and Cy formed a trio at 19 during the time he was attending the New York College of Music. Cy Coleman is the composer of "Why Try to Change Me Now," "Tin Pan Alley," "I'm Gonna Laugh You Right Out of My Life," and "Autumn Waltz." In addition to his other activities, Cy operates his own night club in New York, The Playroom, where he and his trio appear nightly.

ROGER COLEMAN

Records: Decca

Roger started singing lessons at the Juilliard School of Music when he was 16. Although his induction was in the operatic and classical fields, he gained recognition by singing popular ballads on west coast radio and television programs.

BUDDY COLLETTE

Records: Contemporary

William Marcell Collette was born in Los Angeles on Aug. 6, 1921. He studied piano for two years, followed by alto sax, and at the age of 12 formed his own band. In 1939 he joined Ralph Bledsoe, and was associated with the Woodman Bros. from late 1939 until 1940, at which time he had his own band for one year. He then worked with Cee Pee Johnson and Les Hite. While in the navy from 1942 until 1945, he directed the military and dance band. Buddy later worked with Lucky Thompson, Charlie Mingus, Edgar Hayes, Louis Jordan and others, then was on radio and TV with the Jerry Fielding Orchestra which was featured on the Groucho Marx show, etc. Buddy Collette who is one of the top flutists in jazz, teaches reeds, composing and arranging.

DOROTHY COLLINS

Records: Coral

A native of Windsor, Ontario, Canada, Dorothy, on a visit to Chicago at 15, sang for Raymond Scott, who liked her, decided



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to try out some of his music training theories with her, and mapped out a 15-year training program for that purpose. She began by singing with Scott's quintet, then with his band. In 1950 when Scott became music director of TV's "Your Hit Parade" Dorothy was assigned to singing the show's commercials. Soon she became a featured vocalist on the program. Scott and Dorothy were married in 1953 and soon launched their own label, on which Dorothy has been featured on "Crazy Rhythm" and "Mountain High, Valley Low."

PERRY COMO

Records: Victor

Como was born in Canonsburg, Pa., May 18, 1912. At 14, he was a barber's apprentice and at 21 owned his own shop. Then in 1933, while on a two-week vacation in Cleveland, he auditioned for Freddy Carlone's band and won a vocalist's berth. Two years later he joined Ted Weems with whom he remained until 1942 when the band broke up. He then signed with General Artists Corp. and soon thereafter with RCA Victor for which his first record, "Goodbye, Sue," was waxed in 1943. In 1945, he had his first big hit, "Till the End of Time." Among other best-selling Como records have been "Prisoner of Love," "Because," "When You Were Sweet Sixteen," "Temptation," and "No Other Love." Perry also has appeared in movies and is starred on a weekly television show.

EDDIE CONDON

Records: Columbia

Born Nov. 16, 1905, in Goodland, Ind., Eddie was reared in Muncie, and Chicago Heights, Ill., and in his teens played uke with Peeveys Jazz Bandits around Chicago. At 22, while working as banjoist with Louis Panico's ork, he cut some dixie sides for Red McKenzie on the old Okeh label, then with McKenzie, pianist Joe Sullivan and drummer Gene Krupa jobbed around New York. After a brief period with Red Nichols' band, Condon reorganized the Mound City Blue Blowers, then in 1938 formed a band which won attention with some Commodore sides. In 1942 he led a combo in a series of jazz concerts at New York's Town Hall which were aired over CBS, then opened his own nitery in Greenwich Village, where he still plays.

CHRIS CONNOR

Records: Atlantic

Chris was born in Kansas City, Mo., twenty-seven years ago. Musically influenced by her violinist father, she played clarinet in the high school band. Upon graduation she worked as a stenographer by day and sang with a University of Mo. band nights and weekends. She also worked with several KC jazz units before trying New York in 1949. It was tough going until she got a break as vocalist with the Claude Thornhill band. From New York she journeyed to New Orleans with Jerry Wald's ork. She was heard by June Christy who was about to leave the Stan Kenton aggregation. June advised Stan that Connor was the girl to replace her. After a year with Kenton, Chris went out on her own. Currently working intimate, jazz-type clubs.

BOB COOPER

Records: Pacific Jazz

Bob Cooper was born in Pittsburgh, Dec. 6, 1925. He studied clarinet in high school in 1940 and took up the tenor sax the following year. He has been featured on the tenor sax, oboe, and English horn. Bob has been associated with Stan Kenton from 1945-51, Jerry Gray in 1953, the Lighthouse All Stars, Shorty

Rogers, and Pete Rugolo in 1954. He appeared in the film "Mad at The World" with the Lighthouse group. Cooper married June Christy in June, 1946.

JILL COREY

Records: Columbia

Jill was born Sept. 30, 1935, in Avonmore, Pa., where she began singing with local bands while in school. In September, 1953, she made a tape for a radio station manager in Latrobe, near Pittsburgh. The tape was forwarded to Mitch Miller, Columbia's pop a&r chief, who signed Jill. A few weeks later she successfully auditioned for a featured vocalist spot on "The Dave Garroway Show" on TV. During the past summer she was featured vocalist on the "Johnny Carson Show."

DON CORNELL

Records: Coral

Don Cornell was born in New York City and shortly after high school graduation successfully auditioned for the ork at the Edison Hotel. More band vocalizing followed until 1942 when he joined Sammy Kaye. After wartime army service, Cornell rejoined Kaye in 1946, then left the ork to single in 1949.

THE CREW-CUTS

Records: Mercury

The Crews: Rudi Maugeri, Pat Barrett, Johnnie and Ray Perkins, learned their trade by singing church music at the Cathedral Choir School in Toronto. Landing a nonpaying radio show over Toronto's CKFH, they were heard by an agent and won an audition for a weekend date in Buffalo with Al Martino. With further aid from agent Fred Strauss and deejay Bill Randle of Cleveland, who recommended the group to Mercury, things happened fast. A demonstration recording of "Crazy 'Bout You Baby" brought a Mercury contract. "Sh-Boom" skyrocketed the quartet to fame.

TONY CROMBLE

Records: London

Tony is an Englishman who received his musical inspiration from his mother, a silent cinema pianist. At 14 he had learned to play drums and piano but worked with his father in the fur business until a chance to try his skill as drummer with bandleader Flash Winstone changed his vocational pursuit. Tony worked briefly at a London club, then experienced organized and disciplined playing with Tito Burns on the BBC Accordion Club series where he also worked with Johnny Dankworth and Tommy Pollard. Lena Horne recommended Tony to Duke Ellington and a continental tour resulted. As a composer and arranger Tony wrote for Stan Kenton and Woody Herman. Now with his own band, Tony is concentrating on danceable music.

BOB CROSBY

Records: Coral

Bing's younger brother, George Robert, was born in Spokane, Wash., Aug. 23, 1913. He began his career singing on local radio stations, then joined Anson Week's band as vocalist in 1933. After two years with Weeks, Crosby formed a cooperative dixieland band known as the "Bob Cats," which established itself with a long engagement at the Blackhawk restaurant in Chicago in 1938. After wartime service in the marines, Bob went to Hollywood in 1945 and formed a sweet band. He revived the "Bob Cats" for his "Club 15" show over CBS. He also had his own NBC variety show every Sunday, and played the Jack Benny radio show. In the fall of 1956, he conducted an afternoon TV show on the CBS network.

BING CROSBY

Records: Decca, Verve

Harry Lillis Crosby, a product of Tacoma, Wash., has become an entertainment phenomenon in the years since 1930 when he turned vocal soloist. Born May 2, 1904, he was reared in Washington and attended Gonzaga university where he teamed up with Al Rinker and formed a seven-piece college band. With the aid of Rinker's sister, Mildred Bailey, the duo obtained a booking as a singing act at the Tent Cafe in Los Angeles. After a vaude tour Crosby and Rinker joined Paul Whiteman in 1927 and with Harry Barris became the Rhythm Boys trio. After three years with the band the trio was booked alone into the Los Angeles Cocoanut Grove, where Bing's reputation as a soloist was built. He began making best-selling records, went east for radio shows and before long was broadcasting twice nightly over CBS, and appearing at the Paramount theater, New York. Next came the start of a lengthy film career, highlighted by an Academy Award for his starring role in Paramount's "Going My Way" in 1944. Crosby's enormous popularity in films, on recordings and over the air has continued unabated for two decades.

GARY CROSBY

Records: Decca

Gary, Bing's 21-year-old son is out on his own, gathering praise through his individual efforts and accomplishments as a crooner. He made his record debut with his father on "Play a Simple Melody." Then came a cross-country tour with Louis Armstrong where he introduced his rhythm and blues stylings to theater audiences. Gary has signed a CBS radio contract and is a regular on the Tennessee Ernie Show, aside from appearing on the Bob Crosby Show, and acting as summer replacement for Bing.

XAVIER CUGAT

Records: Epic

Born in Barcelona, Spain, and educated for the concert stage, Cugat was brought to the U. S. by Enrico Caruso on one of his concert tours and remained with the tenor for five years. Shortly thereafter Cugat tried his hand as a cartoonist on the Los Angeles Times, then returned to music by forming a small Latin-American band in California. The rest is history. Cugat has appeared at countless hotels and niteries and has become synonymous with rhumba music.

ALAN DALE

Records: Coral

Born Aldo Sigismendi in Brooklyn, July 9, 1926, Dale started his singing career at 16, appearing at Coney Island. At 18 he became featured vocalist with Carmen Cavallaro and a year later joined George Paxton, with whose ork he spent three years before branching out as a single. His best-known recordings are "Oh Marie" and "Darktown Strutters' Ball."

VIC DAMONE

Records: Columbia

Damone's first job was a part-time usher at New York's Paramount theater during his high school days. Five years later he was a headliner there, but in the interim there were scale jobs, part-time radio work, club dates and a radio show on a small-wattage New York outlet. This show led to a small part in a revue at New York's La Martinique club, then a hit disc of "I Have But One Heart" landed the singer a Mutual network sustainer, followed by a berth on CBS's "Saturday Night Serenade." Then came nitery engagements and his motion picture debut in MGM's "Rich,



Perry Como

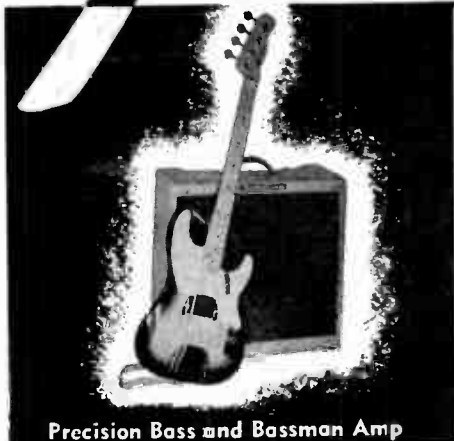


Eddie Condon

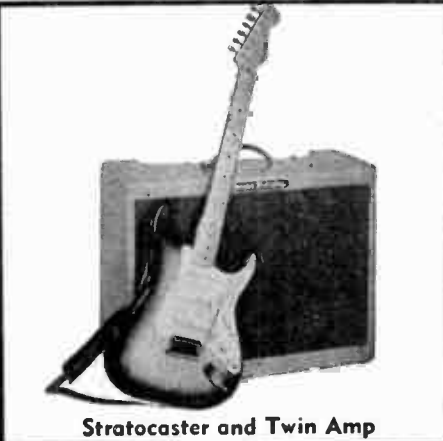


Chris Connor

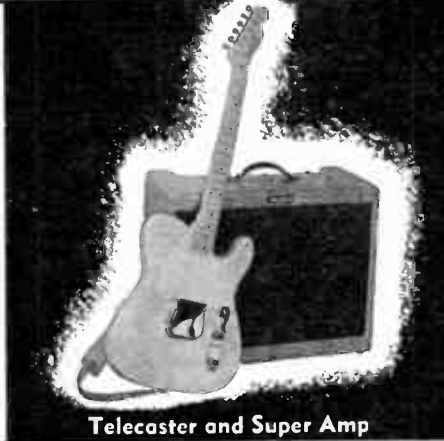
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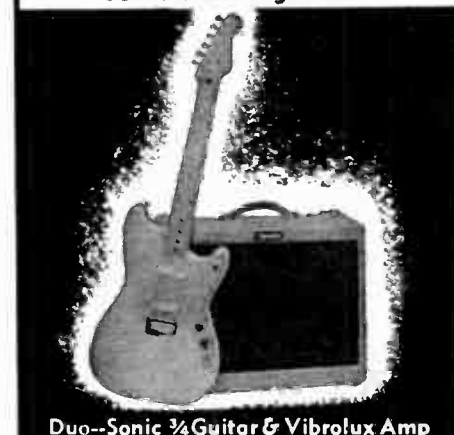
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Young and Pretty." In 1953 he resumed his career after a two-year hitch in the army. He scored heavily in '56 with "On the Street Where You Live."

BILLY DANIELS

Records: Mercury

The Daniels career began in student days at Florida Normal College, Jacksonville, when Billy did guests spots at WJAX and WMBR. Upon graduation he landed a job as production singer at New York's Ubangi Club, then was featured with Erskine Hawkins' band before doing a single in such Manhattan music bistros as the Onyx Club, Kelly's Stables and the Hickory House. After a stint in a Broadway musical, "Memphis Bound," Daniels returned to niteries and records, rising to fame in both media with his version of "That Old Black Magic."

BILL DAVIS TRIO

Records: Okeh

Davis was born in Parsons, Kans. Encouraged by his father, a professional singer, Bill studied with private teachers, then won a scholarship to Tuskegee Institute. He came to New York in 1938 and tried desperately to obtain work, but the music business was at a standstill and Bill lacked experience. Taking off for Texas, he began additional study at Wiley College, but joined the Milton Larkin ork when they passed through. Bill played guitar and arranged. He arrived in Chicago early in 1943 and became a popular club pianist. In 1945 Bill went with Louis Jordan as pianist-arranger, then left to do a single stint with the organ. He now heads his own trio.

JACKIE DAVIS

Records: Epic

Davis hails from Jacksonville, Fla. He studied music at Florida A&M college, working in Atlantic City, N. J., as a pianist in the summers. He turned professional in Chester, Pa., worked as a single for several years, and then switched to organ in 1951. He now has his own trio.

MILES DAVIS

Records: Prestige

Miles Dewey Davis was born May 25, 1926 in Alton, Ill. He played trumpet in the high school band and received his principal coaching from Elwood Buchanan in East St. Louis. He worked with Eddie Randall in St. Louis from 1941-43, met Dizzy Gillespie and Charlie Parker when Billy Eckstine's band passed through town. In 1945 he went to New York to study at Juilliard. He worked with Parker, Coleman Hawkins, Benny Carter, and toured five months with Eckstine, returning to New York in 1948, where he led two different bands at the Royal Roost. In 1949 Davis played at the Paris Jazz festival. In 1950 and 1951 he played in the New York area. Davis toured with the jazz inc. unit with Zoot Sims and Milt Jackson in 1952. Since then he has had his own small groups from time to time and has played clubs in major cities. Davis has toured with the Norman Granz "Jazz at the Philharmonic" package, and has penned such jazz pieces as, "Little Nellie Leaps," "Donna Lee," "Half Nelson," and "Slipping at Bells."

SAMMY DAVIS JR.

Records: Decca

Sammy was born in New York in 1926, the son of Sam and Elvira Davis, members of a vaudeville troupe. Most of Sammy's childhood was spent backstage where he

mimicked the players to perfection. At four Sammy was a regular member of the troupe, dancing and doing comedy. In 1931 he went to Hollywood and appeared in two Warner Bros. pictures with Ethel Waters. During the depression, Will Mastin decided to cut his act to a trio, including the Davises, father and son. With cross-country tours, Sammy was developing his talents to the fullest. In 1946 the trio hit the big time with successful acts in Hollywood and Las Vegas. Today Sammy is a frequent TV star, and versatile club favorite. He debuted on wax with "Hey There." He spent most of 1956 appearing in "Mr. Wonderful" on Broadway.

DORIS DAY

Records: Columbia

A native of Cincinnati, Ohio, Doris (nee Kappelhoff) began her career as a dancer, but switched to singing after sustaining a leg injury. She broke in as a band vocalist with Barney Rapp, then sang, in succession, with Fred Waring, Bob Crosby and Les Brown. Her recording of "Sentimental Journey" with the Brown band started her on the road that led to subsequent stardom as an actress-singer in such Warner Bros. films as "Romance on the High Seas" (in which she made her debut in 1946), "On Moonlight Bay," and the recent "Calamity Jane."

ALAN DEAN

Records: MGM

Dean, born in East Ham, England in 1924, broke into show business as an accordionist, then as a singer landed on the BBC radio series, "Band of the Week." Next came ork stints with Oscar Ragin, Jack Wallace and Ambrose, whom Alan left in 1947 to form a singing group, "The Song Pedlars." He then joined Frank Weir's band and in 1949 scored a hit with his recording of "Autumn Leaves" and "If You Go." In 1951 he came to the U. S. at the suggestion of pianist George Shearing and soon signed with MGM.

LOLA DEE

Records: Wing

Lola Dee was born in 1930 and as a child sang on Chicago radio shows. At 8 she was singing with Red Foley on "The National Barn Dance." At 15 Lola began a three-year stint on the "Junior Junction" show over the ABC network. Then came niter work, first as a band singer, then as a single. Her first disc, "Pretty Eyed Baby," was made with Al Trace.

BUDDY DEFRANCO

Records: Clef, Norgran

Boniface "Buddy" DeFranco was born in Camden, N. J., Feb. 17, 1923. He began playing clarinet at 12. In 1939 he joined Scat Davis, then subsequently played with Gene Krupa, Ted Flo Rito, Charlie Barnet, Tommy Dorsey, and Boyd Raeburn. After a period as a leader he disbanded in 1952 to form a quartet, and has been working with a small group ever since. He toured with the Jazz Club USA in 1954. He was voted top clarinetist in the Down Beat readers polls from 1945 to 1955.

DE MARCO SISTERS

Records: Decca

The sisters were born and brought up in Rome, N. Y. As a trio, Ann, Gloria, and Jeanette began harmonizing professionally in 1937, and soon after made guest appearances on New York radio shows. When offers became more numerous, Terry and Arlene, the youngest daughters, were added to the act. In

1945 they auditioned for the Fred Allen Show and were signed for the season as featured vocalists. When all the sisters reached majority, club and theater dates became frequent.

MATT DENNIS

Records: Victor

Dennis was born in Seattle, Wash. In 1933 he joined Horace Heidt's ork as pianist, later forming a band fronted by singer Dick Haymes. Next he worked as an arranger, accompanist, and coach for Margaret Whiting, Martha Tilton, and the Stafford sisters. After a stint as composer-arranger for Tommy Dorsey, followed by 3½ years in the air force, he entered radio writing and singing for such shows as "The Chesterfield Supper Club" and the Alan Young show. Dennis went to California in 1948, where he played night clubs and began recording.

JOHNNY DESMOND

Records: Coral

Desmond began singing professionally at 9 on a Detroit radio show, "Uncle Nick's Children's Hour." After studies at the Detroit Conservatory of Music he organized the Bob-O-Links quartet which soon joined the Bob Crosby band. In 1942 after a stint with Gene Krupa, Johnny entered the army and became vocalist with the Glenn Miller AAF band, with which he went overseas. After the war he landed his first network radio show, then appeared in TV on "Face the Music," before joining the radio "Breakfast Club" where he was featured until 1955 when he left to free-lance.

PAUL DESMOND

Records: Columbia

Born in 1924, Paul was reared in California, and New York. In high school he played clarinet, then switched to alto, and while at college began sitting in with local bands. During a three-year stint in the army, he was stationed with the 253rd AGF band in San Francisco, where he met Dave Brubeck in 1944. After his discharge Desmond joined the Brubeck group. He won the Down Beat critic's award as new star on alto in 1953, following rapid rise to fame through his many records with Brubeck. In 1956 Down Beat readers voted him top alto saxist in the annual poll.

FRANK DEVOL

Born in Moundsville, W. Va., Sept. 20, 1911 and reared in Ohio, Devol learned various instruments as a child, studied arranging while in high school and turned out his first complete score at 16. After graduation from Miami university, Oxford, Ohio, in 1929, he led a motion picture theater pit band, then joined in succession, the Emerson Gill ork, the George Olsen-Ethel Shutta troupe, Horace Heidt and Alvino Rey. In 1940 he returned to Heidt as chief arranger and conductor, then left music for an aircraft job during the war. There followed two years as musical director at KHJ, Los Angeles, and his own network show, "Music Depreciation."

THE DIAMONDS

Records: Mercury

The Diamonds—Bill Reed, Phil Leavitt, Ted Kowalski and Dave Somerville—gained experience by appearing at local, school and church affairs in Toronto. Their first professional TV show was in January 1955, and in September of that year they were on the stage of the Palace Theater in New York City. They signed a contract with Mercury and their debut record "Why Do Fools Fall in Love" made such an impact that by the



Doris Day



Vic Damone



Sammy Davis Jr.

time their second release "Church Bells May Ring" was out a few weeks, the youthful quartet (average age, 22) catapulted to the top.

VIC DICKENSON

Records: Vanguard

The trombonist was born Aug. 6, 1906 in Xenia, Ohio, and was reared in Columbus. He jobbed with local bands in 1922, then joined Don Phillips and Leonard Gay in Madison, Wis. Next came periods with the orks of Speed Webb, Zach Whyte, Blanche Calloway, Claude Hopkins, Benny Carter, Count Basie, Sidney Bechet, Lips Page, Frankie Newton, and Eddie Heywood. After leaving Heywood he formed his own combo and worked for long stretches at Boston's Savoy nitery.

HELENE DIXON

Records: Epic

Brooklyn-born Helene was a professional enter-of-contests at 13. She obtained a job as program salesman in the Latin Quarter nitery, New York, then began doing cocktail lounge engagements. Tony Martin heard her and got Monte Proser of New York's Copacabana nitery to audition her. At his suggestion she saw pianist and vocal coach Phil Moore, who became her mentor. Helene's initial major Manhattan engagement was as a featured performer in the Copa show. From that showcase and through the efforts of Moore, she came to the attention of Danny Kessler of Epic Records, for which she now records.

BILL DOGGETT

Records: King

William Ballard Doggett was born in Philadelphia, Pa., Feb. 16, 1916. His childhood ambition was to become a trumpet player but financial difficulties necessitated his studying piano, the family's permanent household fixture. He later worked as sidemen for many top bands, and in 1938 organized his own band. Deciding that he would rather devote his time to writing and arranging he sold his band to Lucky Millander, to continue with the band as pianist and arranger. In 1940 he joined Jimmy Mundy's band and later that year rejoined Millander. Bill left Millander to become pianist and arranger for the Ink Spots from 1942 until 1944. Later, influenced by the popularity of the Hammond Organ as

a swing instrument, Bill studied vigorously and in 1951 was contacted to record with Ella Fitzgerald. Ella's recordings of "Smooth Sailing," "Rough Ridin'" and "Air Mail Special" were hits, and the organ background did not go unnoticed. Bill's popularity soared and in 1952 his manager prevailed upon him to organize his own combo. Doggett scored heavily in 1956 with his recording of "Honky Tonk."

FATS DOMINO

Records: Imperial

Rhythm & blues artist Fats Domino was born in New Orleans where he played and sang in local bands while in his teens. Imperial Records heard of Fats through their New Orleans distributor and cut a session on the promising performer. This led to his big break recording of "Ain't That a Shame," also written by Fats, which after climbing to the top spot on the r&b popularity charts, swung over into the popular record listings. The national popularity of this record stimulated requests for one-nite appearances throughout the country at colleges, ballrooms and night clubs.

SAM DONAHUE

Records: Capitol

Donahue was born March 8, 1919, in Detroit, played with local orks in Michigan and around the Middle West shortly after his high school days, then became featured tenorist with Gene Krupa in 1938. The following year he joined Harry James, then in 1940 worked with both Benny Goodman and Artie Shaw, before resuming an ork he had formed in 1935. With this group Donahue toured until 1942 when he entered the navy as a member of Shaw's service ork, which Sam led after Shaw's discharge. In 1945 he organized another band and recently took over as leader of the Billy May ork.

LONNIE DONEGAN

Records: Mercury

Lonnie Donegan was born in Glasgow, Scotland, and raised in London. Prior to his army call in 1949 he made his debut as a jazz band guitarist. Following his discharge in 1951 he became associated with jazz groups and gave concerts throughout the British Isles. This was the nucleus for the Donegan Skiffle Group. His vocal rendition of the "Rock Island Line" was a big seller in 1956.

JIMMY DORSEY

Records: Bell

James Francis Dorsey was born Feb. 29, 1904 in Shenandoah, Pa. With his brother, the late Tommy Dorsey, he played in a family sax quartet composed of the father, Thomas Sr., and sister Mary. He and Tommy then formed their first orchestra, called "Dorsey's Novelty Six—The Jazz Band of 'Em All." Two years later, after changing the billing to "Dorsey's Wild Canaries," they disbanded and joined the "Scranton Sirens." Next they recorded and played with Eddie Elkins and the "California Ramblers," toured with Jean Goldkette's principal ork out of Detroit, joined Paul Whiteman in 1926, and settled into radio and recording work in New York. Between 1929 and 1934 Jimmy and Tommy assembled various recording orchestras, then in 1934 formed the Dorsey Brothers ork, composed chiefly of members of the recently disbanded Smith Ballew band. Tommy withdrew in 1935 to lead his own band and went on to success matching that of the Jimmy Dorsey ork throughout the '30's and '40's. In 1953, Jimmy, having disbanded, joined Tommy. The Dorsey Brothers orchestra enjoyed television success on the Saturday night TV "Stage Show," and made personal appearances around the New York area, remaining together until the death of Tommy Dorsey on Nov. 26, 1956.

ALFRED DRAKE

Records: Cadence

Drake was born Alfred Capurro Oct. 7, 1914, in New York and received his bachelor of arts degree from Brooklyn college in 1935. He acted in Gilbert and Sullivan repertory in New York, appeared with the Steel Pier Opera company in 1935 and understudied Billy Gaxton in "White Horse Inn" on Broadway in 1936. From this beginning Drake went on to become one of the foremost stars of the present-day musical stage, through appearances in "Babes in Arms" (1937), as Curly in the original production of "Oklahoma!" (1943), in "Sing Out, Sweet Land" (1945), "Beggars' Holiday" (1947), "Kiss Me Kate" (1949), and "Kismet" (1953).

RUSTY DRAPER

Records: Mercury

Draper entered show business at 12, singing and playing guitar over KTUL in Tulsa, Okla.

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After five years of radio work in Tulsa, Des Moines and Quincy, Ill., he became a singer-emocee at the Mel Hertz Club in San Francisco before his marathonic seven-year engagement at Hermie King's Rumpus Room there. His first record hit, "No Help Wanted" made in 1953, was followed by the successful "Gambler's Guitar."

THE DRIFTERS

Records: Atlantic

The Drifters, led by Clyde McPhatter, formerly with Billy Ward's Dominoes, were organized in September, 1953 and shortly attracted attention with their recording of "Money Honey." The group was booked into New York's Apollo theater for its first stage date and returned in seven weeks for another turn.

BOB EBERLY

Records: Capitol

In high school Bob entered a Fred Allen amateur contest and won first place as singer. Jimmy Dorsey got wind of this news and signed Bob as vocalist with his band. With the Dorsey ork, Bob recorded such hits as "Breeze and I" for Decca. When he returned from service, Bob began as a single, appeared in two movies, and has been featured on many top TV shows.

BILLY ECKSTINE

Records: Mercury

A native of Pittsburgh, Eckstine attended Howard university in Washington but left after winning an amateur contest at the Howard theater there. He sang with various bands including that of Earl Hines, whom he joined in 1939. Billy learned trumpet with Hines and in 1944, after a year of playing with the band, formed his own ork. Seven months later he became a vocal soloist. Among his best-known recordings are "Sky Lark," "Jelly, Jelly," and "Stormy Monday Blues" (made with Hines), "Cottage for Sale" and "I Apologize."

NELSON EDDY

Records: Columbia

Eddy was born in Providence, R. I. As a boy he sang in church choirs and in school musicals. At the age of 14 he went to Philadelphia to become an orchestra drummer but instead landed a job as telephone operator. Always interested in music, Eddy studied opera arias from phonograph records, and first appeared as a singer at 21 in an amateur musical. Receiving considerable praise and encouragement, Eddy went on to leading roles in Gilbert and Sullivan operas. He won a leading part with the Philadelphia Opera Society in "Aida," and made his debut in professional grand opera with that company in 1924 at the New York Met. Eddy has since made annual concert tours, and played leading roles in screen and TV musicals.

HARRY EDISON

Records: Capitol

Harry "Sweets" Edison was born in Columbus, Ohio, October 10, 1915. He worked with Alphonse Trent and Lucky Millinder in New York in 1937, joining Count Basie in late '37 for a long association which lasted until the Basie band broke up in 1950. He then worked with Buddy Rich's band, and later made an international tour as a single with Josephine Baker. He played with "Jazz at the Philharmonic," worked with Benny Carter on film sound tracks, and led his own combo in Hollywood. More recently, his trumpet has been

featured on recordings with Nelson Riddle's band and with the Riddle orchestrations for Frank Sinatra.

TOMMY EDWARDS

Records: MGM

Tommy landed in New York with ambitions of writing top song hits, but soon wound up playing piano and singing in local bistros. Still plugging away at composing, Tommy turned out a tune called "That Chick's Too Young to Fry." He approached Louis Jordan with the number. Recorded by Jordan, the song sold more than two million copies.

ROY ELDRIDGE

Records: Clef

Eldridge was born in Pittsburgh, Jan. 30, 1911, and began his career in 1925 as a member of a carnival show. Later he joined Fletcher Henderson, left to form a small combo, and toured with a road show. Next came brief stays with the bands of Zack White and Speed Webb, whose ork he soon took over as leader. In 1930 Roy went to New York and joined the Cecil Scott ork. Next he moved over to the Rhythm Kings and McKinney's Cotton Pickers, formed a short-lived band of his own, broke it up and joined Mal Hallett. In 1941 Roy began a three-year stay with Gene Krupa, followed by nine months with Artie Shaw and the first of four Jazz at the Philharmonic tours. Early in 1950 he went to Europe with Benny Goodman, staying abroad for a year after the tour ended. He since has been working with his own unit and is featured yearly with Jazz at the Philharmonic.

LES ELGART

Records: Columbia

Born in New Haven, Conn., Elgart, while in his teens, played first trumpet with Bunny Berigan, later moving on to Harry James, Charlie Spivak and Muggsy Spanier. After navy service he joined Woody Herman but left for a CBS studio spot. In 1947 he formed a short-lived band. After more club and studio work he re-organized in 1953.

DUKE ELLINGTON

Records: Capitol

Edward Kennedy Ellington was born in Washington, D. C., April 29, 1899, and began his career as a pianist in Washington cafes, organizing his first band in 1918. Since Dec. 4, 1927, when he opened at New York's Cotton Club with a 14-piece ork, Ellington has been wielding a baton uninterruptedly, and has been heard in virtually every U. S. city and in Europe, to which he made the first of three treks in 1933. The band played the first of a series of annual concerts at Carnegie Hall Jan. 23, 1943, later appearing at the Metropolitan Opera House and with the Philadelphia symphony at Robin Hood Dell. As a songwriter Ellington has been responsible for many standards including "Solitude," "Mood Indigo," "Sophisticated Lady" and "Caravan." His longer works include two symphonic suites, "Black, Brown and Beige" and "Liberian Suite," and the score to "Beggar's Holiday."

ELLIOTT BROS.

Records: MGM

The Elliott Brothers hail from Riverside Calif., Bill, the elder, played tenor sax in the Army Air Force ork and upon his discharge joined Irving Miller's band on the Jack Kirkwood show. He then went to the 20th-Century-Fox lot and his present film-scoring post.

Lloyd began his career with Al Donohue, spent a hitch in the army, sat in with Bobby Sherwood, Jimmy Zito, Ike Carpenter and Charlie Barnett, and was featured first trombonist with Jimmy Dorsey. He went into radio work in Los Angeles, playing in the bands for the Red Skelton, Groucho Marx, and "Railroad Hour" shows, then teamed up with brother Bill in their own band, which records for MGM.

DON ELLIOTT

Records: ABC-Paramount

Don Elliott Helfman was born in Somerville, N. J., Oct. 21, 1926. He studied piano at 6, accordion at 8, baritone horn and mellophone in high school bands, then trumpet in dance bands. In 1944-45 he studied harmony at Juilliard. He played trumpet in an army air force band and was a B-29 gunner. After his discharge in 1946 he started on vibes and studied arranging at the University of Miami in 1947. Don was with the Jan Raye trio in 1948, then joined Hi, Lo, Jack & the Dame as singer, in 1948-9. He was a staff musician on WMCA, was associated with the George Shearing quintet from 1950-51, appeared with Teddy Wilson in New York with the Terry Gibbs quintet, with Benny Goodman in 1952, and Buddy Rich in 1953. He has been working with his own group. He is a versatile musician displaying outstanding talent on the mellophone. He won top awards in the miscellaneous instrument category in Down Beat readers polls from 1953 through 1956.

DOC EVANS

Records: Audiophile

Paul Wesley (Doc) Evans was born in Spring Valley, Minn., June 6, 1907. He attended the University of Minnesota, played with several local bands and then formed his own Dixieland ork, which played around Minneapolis and St. Paul until 1946 when he came to Chicago and became a midwestern hit. In 1947 he went to New York and then returned to the Windy City. Now he's head-quartering in Minneapolis, doing concert dates and radio and television work in addition to his regular appearances.

PERCY FAITH

Records: Columbia

Born in Toronto, Canada, Faith played with Canadian orks, then turned to arranging and conducting, becoming staff arranger and conductor for the Canadian Broadcasting Company in the middle '30s. He came to the U. S. in 1940 as conductor of "The Contented Hour" and today specializes in "middle-brow" arrangements of pop tunes. At Columbia Records he holds the post of east coast musical director and waxes with his studio ork.

EILEEN FARRELL

Records: Columbia

Eileen grew up in an ardently musical home. Her father and mother were headliners of the vaudeville circuit, known as the singing O'Farrells. From her earliest years, the young soprano was trained by her mother who also taught professionally, organizing the choral group of the University of Conn. Eileen then began formal study with a private teacher. She made her debut before a packed Carnegie Hall, garnering praise from audience and critics. The same 1950-51 season she sang a total of 61 solo performances in five separate engagements with the New York Philharmonic Symphony—more performances and more engagements in a single season than any



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artist has achieved with the great orchestra. Miss Farrell has sung with such great conductors as Dimitri Mitropoulos, Eugene Ormandy, Arturo Toscanini, and Bruno Walter.

MAYNARD FERGUSON

Records: EmArcy

Arthur Fiedler has been conductor of the 1928 in Montreal, Canada. He started his musical training playing piano and violin when he was 4 years old. Maynard studied at the French Conservatory of Music in Montreal. The young musician played saxophone, trombone, clarinet, and trumpet. At the age of 9 he settled down to trumpet, with a job in the Black Watch regimental band. When he was 16 he formed his own band, a group which lasted for three years. He was first heard in the United States when he joined the Boyd Raeburn band, followed by stints with Jimmy Dorsey and Charlie Barnet in 1949 and 1950, and he gained prominence while with Stan Kenton. Maynard has had his own band and in the fall of 1956 he appeared at the Hollywood Palladium for a month. He has remained on the west coast, where he has been appearing in local jazz spas.

ARTHUR FIEDLER

Records: Victor

Arthur Fiedler has been conductor of the Boston Pops orchestra since 1929 and earlier was a violinist with this famous group. Under his direction the repertoire has been expanded to include folk music, marches, waltzes, pop tunes, and works of contemporary American and European composers.

JERRY FIELDING

Records: Kapp

Jerry began his professional career as arranger for Alvino Rey. This stint was followed by a period of arranging for Kay Kyser's radio show. Soon, Jerry was doing the arranging for a good many radio shows out of Hollywood. In 1946 he turned to conducting and has parlayed the combination of conductor-arranger to substantial rewards, in recording sessions, on TV, and on tour.

HERBIE FIELDS

Records: Coral

Fields was born May 24, 1919, in Elizabeth, N. J., where he conducted a high school orchestra and played solo clarinet with the Union City Symphony. He played in local dance bands in the early '30s and attended Juilliard from 1936 to 1938. Fields joined Reggie Childs' band in 1937 and in 1939 fronted his own group. He then joined Leonard Ware, Slam Stewart and Raymond Scott, all in 1940. After an army hitch he formed his own band and since then has played many niteries and theaters. His best-known record is "Dardanella."

SHEP FIELDS

Records: MGM

When Shep was a high school boy in Brooklyn he failed to qualify for the school symphony orchestra because the sax was considered "too modern." He soon organized his own band and played locally. The popularity of the Fields aggregation was spreading, and a few years later Shep earned a forty week booking at the Palmer House in Chicago. Today the Shep Fields band has been featured at leading hotels, theaters, and ballrooms.

EDDIE FISHER

Records: Victor

Born in Philadelphia, Aug 10, 1928, Fisher



Don Elliott

sang over local radio stations in his teens, then came to New York where he obtained sporadic employment as a band vocalist, as intermission singer at the Paramount theater, and as a production singer at the Copacabana niterly. In 1949 while playing a summer engagement at Grossinger's restaurant in the Catskills, Eddie was spotted by Eddie Cantor, who signed him for a cross-country tour. In 1950 he attracted attention with an appearance at the Riviera niterly, Fort Lee, N. J., and started recording for Victor. During the two years of his army service, which ended in the spring of 1953, Fisher became a disc star and upon his discharge became star of his own TV series as well. Among his best-selling records have been "Anytime," "Wish You Were Here," "Downhearted," "I'm Walking Behind You," "Oh, My Papa," and "Heart."

ELLA FITZGERALD

Records: Verve

Ella Fitzgerald, a native of Newport News, Va., ran away from home to compete in an amateur hour at Harlem's Apollo theater. She won the contest and a contract to sing with Chick Webb's orchestra. She remained with Webb until the leader's death, at which time she picked up the baton and led his band for the balance of the year. In 1940 Ella started as a single and since has headlined the Paramount theater in New York, the Earle in Philadelphia, the Regal in Chicago, the Paradise in Detroit, and most other major theaters in the nation. She has been a consistent winner of polls for years, and her personal appearance dates have grown greatly in scope in the last year. She also continues to tour yearly with Jazz at the Philharmonic.

KIRSTEN FLAGSTAD

Records: HMV

The soprano was born July 12, 1895, in Hamar, Norway, studied voice and languages with Eileen Schytte-Jacobsen in Oslo and made her debut as Nuri in D'Albert's "Tiefand" at the National Theater, Oslo, Dec. 12, 1913. After 17 years singing in operetta, musical comedy and grand opera, she decided to concentrate on the last-named and after a brief retirement sang *Isolde* in "Tristan and *Isolde*" in 1932 with the Gothenburg opera, soon thereafter making her initial appearance at Bayreuth. In 1935 she made her Metropolitan opera debut as Sieglinde in "Die Walkure." After going into retirement in Norway in 1941, she returned to the concert stage in 1947 and to the Met in 1950.

RALPH FLANAGAN

Records: Victor

Flanagan was born in Lorain, Ohio, April 7, 1919, and started studying piano at 17. Shortly thereafter he was playing with small local bands. In 1940 Ralph became pianist-arranger for Sammy Kaye, then in October, 1942, began four years' service in the Merchant Marine, arranging for the service band. Back in civvies he arranged for Sammy Kaye, Tony Pastor, Charlie Barnet, Hal McIntyre, Tony Martin, Mindy Carson and Perry Como before taking up the baton with a Victor studio recording band in 1949. Since the band's in-person debut in March, 1950, it has been playing niteries, college proms and on radio in addition to making such discs as "Hot Toddy."

FONTANE SISTERS

Records: Dot

Upon graduation from high school these New Milford, N. J., girls joined an all-femme



Ella Fitzgerald

unit for an eight-month cross-country tour, then teamed up with their guitar-playing brother Frank for a family act, which played theaters and radio until the war, in which Frank lost his life. In 1944 the girls reorganized and in 1948 landed a regular spot on the Perry Como radio shows, which led to their similar berth on his TV program. After leaving the show in 1955, they made a series of hit records and successful personal appearance tours.

TENNESSEE ERNIE FORD

Records: Capitol

Ernie Ford was born on a farm outside Bristol, Tenn., where he attended high school sang in the choir and played trombone in the school band. He worked as a radio announcer and singer before entering the air force in 1941, then turned hillbilly disc jockey after his discharge. In 1949, as a singer in a quartet, he joined the "Hometown Jamboree" show over KXLA, Pasadena, Calif. From this he has built his career with such records as "The Shotgun Boogie" and "Ocean of Tears," the latter with Kay Starr. His latest hit record was "Sixteen Tons." He currently has a CBS-TV show.

HELEN FORREST

Records: MGM, Decca

Helen hails from Atlantic City, N. J., and has sung and recorded with Benny Goodman, Artie Shaw and Harry James. After singing commercials, Helen went on to straight radio work on such shows as the CBS Blue Velvet Show which was conducted by the late Mark Warnow. Then came the band days—the first with Shaw, then BG, but it was Harry James that Helen scored her greatest success with such records as "I Don't Want To Walk Without You," "I Cried For You," "I Had The Craziest Dream." Since leaving James, Helen has appeared in several films, has been touring night clubs and theaters as a single, and recording for Decca and MGM.

STUART FOSTER

Records: Coral

Foster was born in Binghamton, N. Y., completed high school in 1938, played local jobs around Binghamton then in 1940 went to New York and became vocalist with Ina Ray Hutton's all-girl ork, with which he remained for four years. After eight months with Guy Lombardo he began a 3½-year stint with Tommy Dorsey, then turned free-lance. Since then he has recorded, played niteries and done such radio shows as "The Galen Drake Show" and "Dial Dave Garroway."

THE FOUR ACES

Records: Decca

This group was organized six years ago by Al Alberts, their leader. After a period of part-time work, Al, with Dave Mahoney, Sod Vacarro and Lou Silvestri, landed a full-time job in Ye Olde Mill near Philadelphia. There they introduced their version of "Sin." They were asked to record it and rose to fame on the strength of it. This was followed by "Tell Me Why," and "Garden in the Rain."

FOUR COINS

Records: Epic

Michael and George James, Jim Gregorakis and George Mantolis comprise the Coin quartet. They all began back in Canonsburg, Pa., were discovered on a singing date in Columbus, Ohio, and climaxed their careers with a recording contract in New York.



Eddie Fisher

FOUR FRESHMEN

Records: Capitol

Composed of the Barbour brothers, Ross and Don, Bob Flanigan, and Ken Albers, the Four Freshmen were acclaimed top vocal group by Down Beat readers in the 1956 poll. The boys, who are also capable instrumentalists, have been associated with the Steve Allen, Tennessee Ernie, and Stan Kenton television shows from New York and were featured in the film "Rich, Young, and Pretty." They were also heard on the sound track of "Lucy Gallant," starring Jane Wyman and Charlton Heston. Their version of "Day By Day" sold well over 350,000 records. In April, 1956, the group toured with Nat "King" Cole and Ted Heath. The Four Freshmen started off the 1956 fall television season as regular members of the "Ray Anthony Show."

FOUR GUYS

Records: Wing

Dee and Bert Carroll, Billy and Larry Austin teamed up in Brooklyn, harmonizing at teen-age jam sessions. Larry used to be a dancer, teamed with his two brothers. He also played drums with the Kirby Walker band. Bill, the youngest, has been in show business eight years, and is also a hot bass fiddler. Bert had concert training at Juilliard, and is the composer for the group. Dee started in show business as a trumpeter, switched to sax and clarinet, and tooted with Tommy Tucker, Tex Beneke, and Johnny Long. He graduated from Brooklyn Conservatory. The Guys have been engaged at such spots as New York's Birdland and Basin Street.

FOUR LADS

Records: Columbia

The Four Lads hail from Toronto, Canada, where they attended the Cathedral Choir School, a combination general education and musical training institution. While in school they formed their present act. When the Golden Gate Quartet played an engagement at the Casino Theater there, the boys went backstage and got "Dad" Wilson, the quartet's lead bass, to hear them. He wired the Golden Gate Quartet's manager, Michael Stewart, in New York, and shortly thereafter the boys were booked into Le Ruban Bleu, N. Y. They have since played many clubs and theaters and are known for their recordings of

"Istanbul" and "Down by the Riverside." The Four Lads are composed of: Connie Codarini, bass; Frank Busseri, baritone; James Arnold, first tenor; and Bernie Toorish, second tenor.

STAN FREBERG

Records: Capitol

Freberg entered show business at 11 as a stooge for his magician-uncle. In his late teens he landed a two-year radio pact with Cliffe Stone, on whose show he did vocal impersonations. After a two-year army hitch (1945-47) he put his trick voices to work in animated cartoons at Warner Brothers, Disney, Lantz, Paramount and Columbia studios, then gained national attention on the "Time for Beany" TV show. In 1950 Stan started his comedy-disc career with "John and Marsha," achieving his biggest success in 1953 with the "Drag-net" satire, "St. George and the Dragonet."

RUSS FREEMAN

Records: Pacific Jazz

Russ Freeman was born in Chicago on May 28, 1926. His family moved to Los Angeles, where he attended school. At his mother's insistence he began studying piano when he was 8 years old. While in high school he played bass with the school band and played piano with several small jazz groups in Southern California. After graduation, Russ went on the road with several well known dance bands, such as Skinnay Ennis, Will Osborne, and Alvino Rey. Spurred by his admiration for Charlie Parker, and local jazz pianist Joe Albany, Russ turned to jazz. He first worked with Howard McGhee, then Art Pepper, Wardell Gray, and Chet Baker. In 1953 his reputation as a pianist and composer led to a recording contract and a job with the Lighthouse All Stars; and when Shorty Rogers, Shelly Manne, and Jimmy Giuffre left the Lighthouse to form the Giants Russ went with them. Russ then went on the road with Chet Baker, but when Chet accepted an offer to tour Europe Russ returned to Los Angeles, where he pursued a composing career, and rejoined Shelly Manne's quintet.

STAN FREEMAN

Records: Epic

Born Stanley Freedman April 3, 1920, in Waterbury, Conn., the pianist was educated at

Yale university and began piano studies at 16, making his debut at Carnegie Hall May 6, 1947. After three years army service he began a radio career that has included appearances on such shows as "Keyboard Impromptus," "Piano Playhouse" and Milton Berle's radio show. As a composer he has produced "April Afternoon," "Impressions," and "Night Letter from Mars."

JANE FROMAN

Records: Capitol

A native of St. Louis, Mo., Jane played a vaude date at the Grand Central theater there while still a music student at Christian College. After further studies at the Cincinnati Conservatory, she landed a job on WLW, remaining for two years. Paul Whiteman then signed the singer to a NBC contract in Chicago and after a stint on the Chesterfield show, she appeared in the "Ziegfeld Follies of 1933." There followed niterly work until 1942 when, on a troop-entertaining tour, Jane sustained injuries in an airplane crash that hospitalized her for five years. Her comeback, begun via niteries and records, was assured with a 1952 20th Century-Fox film biography, "With a Song in My Heart."

LOWELL FULSON

Records: Chess

Lowell Fulson was born in Tulsa, Okla., and gained recognition after moving to California in 1949. He never had the advantage of formal guitar or vocal training, but his guitarist father, impressed with the boy's aptitude for the guitar, devoted his spare time to teaching Lowell all he knew about the instrument. He began playing professionally on the west coast under the banner of the Lowell Fulson Trio, who waxed "Everyday I Have the Blues." The trio increased to a dance combo which remained intact until 1953 when Fulson decided to give up the group and try it alone as a single, playing and singing the blues as he felt them.

SLIM GAILLARD

Records: Clef

Gaillard is a pianist, guitarist, comedy singer and song-writer who comes from Detroit. After majoring in foreign languages in college he entered music, soon attracting attention with "Flat Foot Floogy," which he wrote with bassist Slam Stewart. Slim toured with Stewart

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until World War II, then after a three-year army stint, formed his present trio which turned out such records as "Yep Roc Heresy" and "Cement Mixer," both Gaillard originals. Slim also has appeared in TV, in niteries, with various concert groups, and was featured in such films as "Hellzapoppin'" and "Star Spangled Rhythm."

JAN GARBER

Born Nov. 6, 1897, in Indianapolis, Ind., Jan Garber originally planned a career as a concert violinist and played in the Philadelphia Symphony. During World War I he directed an AEF brass band and shortly after his discharge formed a semi-comic dance band, later switching to a sweet-styled orchestra. He has been a leader ever since, his sweet band being a ballroom mainstay since 1928 when he began a five-year engagement at Chicago's Trianon ballroom.

JUDY GARLAND

Records: Capitol

Born Frances Gumm in Grand Rapids, Minn., in 1922, Judy sang in vaudeville as a child with the Gumm Sisters trio. Renamed Judy Garland by comedian George Jessel, she made her motion picture debut in Fox's "Pigskin Parade" in 1936, soon thereafter attracting attention with a rendition of "You Made Me Love You" in MGM's "Broadway Melody of 1938." This led to a lengthy film career which brought starring roles in such MGM musicals as "The Wizard of Oz," "For Me and My Gal," "Easter Parade," and "In the Good Old Summertime." (In 1946 Judy essayed a straight acting role in MGM's "The Clock.") In 1950 the singing comedienne returned to vaudeville, scoring an enormous success at the London Palladium and subsequently breaking the house record at the New York Palace. In Warner's "A Star Is Born" she made her return to the screen.

ERROLL GARNER

Records: Columbia

Erroll Garner was born in Pittsburgh in 1921. A completely self-taught musician, he started playing the piano at the age of 3 and began his professional career at 7. He has played for outstanding pianists and master teachers in the U. S. and Europe, all of whom counseled against formal instruction, feeling he might destroy his unique style and feeling. When he was 16 he played in local bands and in 1944 went to New York where he joined the Siam Stewart trio. Later, he formed his own trio. One of the few jazz artists who has ventured with success into the concert field, Garner, in 1956 completed a concert tour of 30 cities, starring in the Festival of Modern American Jazz. Composer-pianist-arranger, Garner has been featured attraction at outstanding jazz rooms, and his "Concert By the Sea" album was high on the best seller list for 1956. Down Beat readers voted him top pianist in the 1956 poll.

THE GAYLORDS

Records: Mercury

This vocal and instrumental group was formed in 1950. Originally a record pantomime act, the boys switched to their present act when the other flopped. They are a Detroit trio, having played for more than two years at Conner's Show Lounge, and have appeared on many television shows, on one of which they were caught by the Mercury talent head and packed to a record contract.

RONNIE GAYLORD

Records: Mercury

Ronnie was a member of the Gaylord trio that started in Detroit singing American ren-

ditions of Italian folk songs. When not with the group, Ronnie was on his own, crooning original numbers such as "Cuddle Me." Ronnie has emerged as a single and recording star.

HERB GELLER

Records: EmArcy

Born of a musical family in Los Angeles in 1928, Herb started playing sax at eight, and in high school joined the school band. He first played with the Claude Thornhill band, and then left to gig with the orks of Jerry Wald and Lucky Millinder, before moving to the west coast with Billy May. Herb has also played and recorded with Howard Rumsey, Shorty Rogers, Maynard Ferguson, Chet Baker, Bill Holman, and Dan Terry. Geller has penned "Breaking Through the Sound Barrier" and "Kahagon."

STAN GETZ

Records: Norgren

Stan, born in Philadelphia, Pa., Feb. 2, 1927, first started on bass, then bassoon, and at 15, worked as tenor saxist with Dick (Stinky) Rogers. At 16 he was a sideman with Jack Teagarden, Dale Jones and Bob Chester, and in 1945 joined Stan Kenton for a year. During the late '40s Stan worked with Jimmy Dorsey, Benny Goodman, Randy Brooks, Buddy Morrow, and Herbie Fields, and in 1949 joined Woody Herman. He next appeared with combos, and in 1953 spent a short time as staff musician at NBC in New York, later returning to combe work.

GEORGIA GIBBS

Records: Mercury

"Her Nibs" (the nickname was bestowed by Garry Moore) got her first show experience by singing over a radio station in her hometown, Worcester, Mass., and commuting on weekends to Boston to work the Plymouth theater by day and the Theatrical Club by night. Next she joined the Hudson-DeLange band, then landed on the Herb Shriner radio show, later jumping to the Durante-Moore program. Her first disc break came in 1944 when she waxed "Shoo Shoo Baby." She has ranked consistently with the country's top record sellers and is seen often in top supper clubs and on TV.

TERRY GIBBS

Records: EmArcy

Born Julius Gubenko in Brooklyn, Oct. 13, 1924, the vibist toured at 12 with a Major Bowes unit. After serving three years in the army, he worked with Bill de Arango and Tommy Dorsey. In 1947 he went to Sweden with Chubby Jackson and the following year joined Buddy Rich. He became a member of the Woody Herman band in '48 and remained until the band broke up, at which time he formed a group with Charlie Shavers and Louie Bellson (1950). Terry then worked for a brief period with Tommy Dorsey ('50) and on TV with Benny Goodman. He now has his own quartet.

ANN GILBERT

Records: Groove

Ann started her singing career in a church choir in Memphis. When she was 12 she was a member of the chorus in a Memphis summer stock company. She won a Horace Heidt contest at 15 and traveled with the Heidt show for more than two years. She was guest soloist with the Memphis concert orchestra for four seasons and appeared on local TV shows. She received a musical scholarship to Lindenwood college in Missouri, but departed after one year to pursue her fondness for jazz. She has appeared in clubs for the past

two years. Her first LP, "The Many Moods of Ann," was sufficiently successful to lead Groove to cut a second, scheduled for release early in '57.

DIZZY GILLESPIE

Records: Norgren, Clef

John Birks Gillespie, born in Cheraw, S. C., Oct. 21, 1917, started playing with a 10-piece band while still a youngster and made his first records in March, 1937, with Teddy Hill. He played with Hill at the New York World's Fair, later joining Edgar Hayes and Cab Calloway, for whom Dizzy also arranged. He next worked with Benny Carter and toured Canada with Charlie Barnet. From 1941 to 1943 Dizzy played with Calvin Jackson, with his own band, with Earl Hines, with Coleman Hawkins, with Duke Ellington, and as co-leader of a band with tenorist Bud Johnson. Shortly after World War II he zoomed to prominence in the vanguard of bop, briefly fronted a big band, and has since been active as trumpet soloist on concert dates, in clubs and on records. Dizzy made a highly successful tour of the Near East early in 1956 and has been fronting the big band that was with him ever since with considerable success.

JIMMY GILFUFFE

Records: Capitol

James Peter Gilfuffe was born in Dallas, Texas, April 26, 1921. He started on clarinet at 9 and took up tenor sax at 14. He received a bachelor of music degree from No. Texas State teachers' college in 1942, worked on Master of Music at U.S.C. in '46. He played clarinet and tenor with the official AAF orchestra in '44, and played tenor in "Porgy and Bess" with the Dallas Symphony in '46. After a brief association with Boyd Raeburn, he joined Jimmy Dorsey for six months in 1947, was with Buddy Rich in '48, with Woody Herman in '49, Garwood Van and Spade Cooley in '50, the Lighthouse All Stars in '51-2, and has been with Shorty Rogers' Giants since Sept. '53. Jimmy appeared in the film, "The Glass Wall," and shorts with Buddy Rich and Woody Herman. For eight years he studied composition with Dr. Wesley La Violette in Los Angeles. He is responsible for such jazz instrumentals as "Four Brothers," "Four Mothers," and "Four Others."

JACKIE GLEASON

Records: Capitol

Born and reared in Brooklyn, N. Y., Gleason won an amateur contest while in his teens, shortly thereafter turning professional as a comedian-emcee in theaters and niteries. After spells as a carnival barker and radio disc jockey, he began a stage career in the late '30s that has included appearances in such musicals as "Follow the Girls" and "Along Fifth Avenue." In the late '40s he entered television, appearing in the title role of "The Life of Riley" and as star of the Dumont "Cavalcade of Stars" before landing his own show on CBS in 1952. In 1953 he turned composer-conductor, with such works as "Melancholy Serenade," "Tawny," "Lonesome Echo" and "Music, Martinis and Memories."

ARTHUR GODFREY

Records: Columbia

Born Aug 31, 1903, in New York, Godfrey left home at 14 and traveled the country working as coal miner, dish washer, office boy, cab driver and insurance salesman. He entered vaudeville in 1924 as a banjoist after a four-



Erroll Garner



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MARTHA LOU HARP

Records: Columbia

A native of Columbus, Ga., Martha Lou came to New York several years ago to study dress designing but soon switched to singing, appearing in night clubs and on radio. She has starred on several American Broadcasting Company shows, and as a disc jockey, as well. She has studied classical piano, harmony and theory at the Mannes College of Music.

TONI HARPER

Records: Verve

When Toni was 9, she sang "Candy Store Blues." Now, at 19, she is warbling adult blues. But after her first success, Toni made only occasional theatrical reappearances. Several years ago she was part of an unsuccessful revue, and since then she concentrated mostly on her school work, graduating from Dorsey high in Los Angeles Jan. 1955. Toni, who previously recorded for Columbia, was recently signed to the Verve label.

BILL HARRIS

Records: Clef

Harris hails from Philadelphia, where he was born Oct. 28, 1916. He began studying trombone at 22 and launched his professional career in 1942 with Buddy Williams. After spells with Bob Chester and Benny Goodman, Harris led his own band briefly in 1944 then joined Woody Herman. After dissolution of the Herman band in 1947, Bill worked with all-star groups at jazz spots, began touring yearly with Jazz at the Philharmonic, rejoined Herman briefly in 1948, and in 1953 combined efforts with Chubby Jackson for a few months to form the Jackson-Harris Herd. After working as a disc jockey and musician in Coral Gables, Fla., he went back on the road with Woody Herman in 1956 and has remained with the band since.

PHIL HARRIS

Records: Victor

Phil was born in Linton, Ind., June 24, 1904. His parents were circus performers, and father Harris, who played with tent bands, taught Phil the fundamentals of music. After leaving school, Phil worked for a time as trap drummer, and with several other young men formed the Dixie Syncopators. For two years this musical group barnstormed the country. When they disbanded, Phil accepted an engagement in Melbourne, Australia. In 1932 he successfully organized his own band and made many musical film shorts, one of which won an Academy Award. Phil signed with Jack Benny in 1936 and until 1952 was a permanent member of the Benny program. In 1946 Phil and his wife Alice Faye began their own radio show over NBC.

HAMPTON HAWES

Records: Contemporary

Hampton Hawes was born in Los Angeles, Nov. 13, 1928. He became interested in music listening to the choir in the church where his father preached. Hampton entered Los Angeles Polytechnic high school in the early '40's and, even though studying and practicing on his own, commenced playing professionally. He joined the union when he was 16. His greatest break came in 1947 when he met the late great Charlie Parker, playing with him for 8 months in Howard McGhee's band. Following the McGhee stand he worked with groups led by Red Norvo, Johnny Otis, Wardell Gray, Teddy Edwards and Dexter Gordon. Playing a concert for Gene Norman he met Shorty Rogers and Art Pepper and recorded with them on the first famous Giants album in '52. Immediately after, he

joined Howard Rumsey's Lighthouse All-Stars, staying with them until he was drafted. He put in two years with the army, one of them in Japan playing with army bands and in officers clubs. On his discharge he returned to Los Angeles and in 1955 formed his own trio at which time he signed a contract with Contemporary Records. His first three records drew high praise from critics and musicians, winning him several 1956 jazz polls, including the New Star in "Down Beat." In March, 1956, Hampton took his trio on a highly successful five-month tour, playing such clubs as Storyville, The Embers, Town Tavern, Basin Street and the Blue Note.

COLEMAN HAWKINS

Records: Vik

Hawkins was born Nov. 21, 1907, in St. Joseph, Mo., and began studying piano and cello at 5, switching to tenor sax at 9. During his student days at Washburn College, Topeka, Kans., where he also studied harmony and composition, he played with local bands, then in 1923 joined Mamie Smith's Jazz Hounds in Kansas City. A year later he began a decade with Fletcher Henderson's orchestra, which he spent five years touring Europe as a soloist, leader and sideman. In 1939 he returned to the U. S. with his own band, which he retained through 1945. Since then Hawkins has worked jazz clubs with various-sized groups, including a 1952-'53 venture with Roy Eldridge in a dual all-star effort. His most famous recorded effort was his Bluebird discing of "Body and Soul," made in 1939 just after his return from Europe.

DOLORES HAWKINS

Records: Epic

Dolores Hawkins was born in Brooklyn, and did kid radio shows in New York, appearing with Nick Kenny, on the "Horn and Hardart Hour" and later on the "Coast to Coast On A Bus" show. At 17 she started vocalizing with society orchestras in the New York area, then joined the Gene Krupa band. Branching out as a single, she was brought by her present manager, Don Seat, to Danny Kessler, Epic Records' a and r man, who signed her for that label. Dolores has made TV guest shots in addition to night clubs and theater work.

BILL HAYES

Records: Cadence

Bill and Davy Crockett simultaneously springboarded into national favor when the young baritone recorded "The Ballad of Davy Crockett." Within two weeks, the record became the nation's top seller. Bill had more than three years' experience on TV's Show of Shows and on Broadway in "Me and Juliet," before crashing through the barriers to record success. Bill has a master's degree in music from Northwestern university and has appeared on the summer theater circuit and in motion pictures.

CLANCY HAYES

Records: Good Time Jazz

Clancy Hayes was born in Caney, Kas., Nov. 14, 1908. A banjoist and singer, he started as drummer in grade school and led his own band, "The Harmony Aces" as a teenager. He played with his brothers' band in Oakland in 1923, then toured the midwest with a vaudeville show. In 1926 he moved to San Francisco and joined the NBC staff in 1928. In San Francisco and Los Angeles he played and sang with bands headed by Sid Lippman and Raymond Paige. Clancy joined Lu Watters in 1938, and was a key figure in the jazz revival spearheaded by Watters' Yerba Buena band. He worked with Bunk Johnson in San Francisco

in 1944 and joined Bob Scobey in 1949. One of his most popular hits is "Huggin' and a' Chalkin'."

RICHARD HAYES

Records: ABC-Paramount

Hayes grew up in Brooklyn and worked a children's radio show before landing as vocalist with Teddy Phillips' band in the middle west. He won an Arthur Godfrey "Talent Scouts" contest, signed a Mercury pact and scored with such sides as "The Old Master Painter" and "Our Lady of Fatima." Recently discharged from the army, he has been working dates in the east since.

RICHARD HAYMAN

Records: Mercury

Hayman, eastern a&r representative for Mercury, scored a hit in 1953 with his disc of "Ruby," on which he played a harmonica solo accompanied by a 40-piece orchestra. Born in Cambridge and reared in Winthrop, Mass., he began a three-year stint with Borrah Minnetvitch in 1938, then went to Hollywood, where he played bit parts in "Coney Island," and "Sweet Rosie O'Grady," and arranged background music for "Meet Me in St. Louis" and "State Fair." After four years with Vaughn Monroe as soloist and arranger, he became arranger for singer Bobby Wayne in 1950, then in 1952 signed with Mercury as an instrumentalist and conductor.

DICK HAYMES

Records: Capitol

Dick was born in Buenos Aires, Argentina in 1916 and reared in the U. S. He was trained in singing by his mother, a vocal teacher, and got his first big break when he replaced Frank Sinatra as vocalist with the Harry James band in 1939. He again followed Sinatra as singer with Tommy Dorsey in 1943, joined Benny Goodman briefly, then broke away to single, soon branching out into radio and motion picture work. Among his film credits are "State Fair," "Banjo on My Knee" and "All Ashore." He is currently playing niteries.

TED HEATH

Records: London

Heath entered the music world 44 years ago when his father, leader of a local brass band in London's suburbs, taught him the tenor horn. At seven Ted was playing in band contests. At 12 he switched to trombone and studied many years. Unemployment was widespread when Heath returned from service at the close of World War I, and he joined a group of itinerant musicians. In 1920 his luck changed when Jack Hylton gave him a job. Heath also worked with the bands of Bert Firman, Al Starita, Ambrose and Sidney Lipton, and Gerald. With the royalties from such original compositions as "I'm Gonna Love That Guy," Ted organized the all-star band that is today Britain's favorite. Heath's recordings are also popular in the U. S., and his music has been transcribed over NBC.

NEAL HEFTI

Records: Epic

Neal was born in Hastings, Neb., Oct. 29, 1922. Becoming a trumpeter-arranger, he began work in 1941 with Bob Astor, leaving for Cuba six months later for a gig with Les Lieber. The following years saw Hefti with the bands of Bobby Byrne, Charlie Barnet, Charlie Spivak, and Woody Herman. Neal married Frances Wayne, Woody's vocalist. Successful Hefti arrangements include: "The Good Earth," and "Wildroot" for Woody; "Some of These Days" for Benny Carter;



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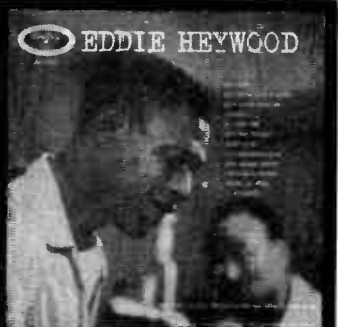
Sarah Vaughan
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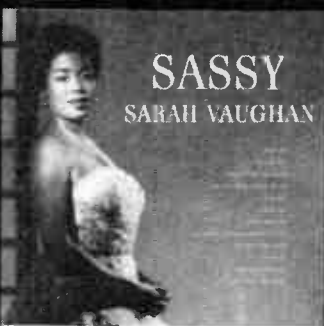
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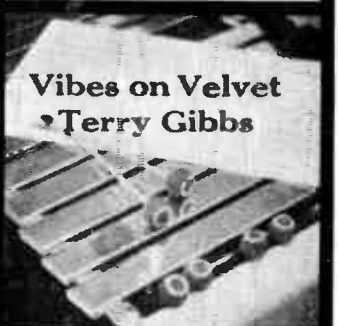
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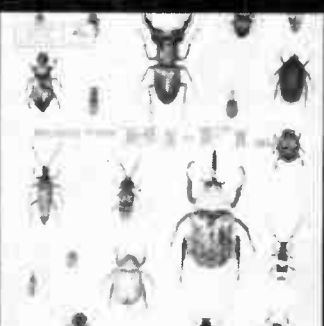
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JASCHA HEIFETZ

Records: Victor

Violinist Jascha Heifetz was born in Vilna, Russia, and after his debut there at the age of seven, was taken to St. Petersburg to study under Leopold Auer. Heifetz made his first appearance in St. Petersburg at 10, and the following year the young artist was playing with the symphony orchestras of Odessa and Kiev. When the Russian revolution broke out, the Heifetz family moved to New York where Jascha made his American debut in 1917. He was immediately hailed by critics and has since done extensive concertizing here in addition to making numerous appearances on radio, TV, and films. Heifetz, incidentally, penned the Tin Pan Alley tune "When You Make Love to Me," under the "nom de plume" of Jim Hoyle.

WOODY HERMAN

Records: Verve

Born May 16, 1913, in Milwaukee, Wis., Woody was a vaudeville troupier at 8, studied music at Marquette Music School in Milwaukee, worked with local bands and in 1929 joined Tom Gerun's ork. In 1933 Woody joined Isham Jones, whose band he fronted when Jones retired in 1936. The ork, an incorporated one, changed status when the wartime draft caused personnel shifts, and Herman took over. Shortly after a Carnegie Hall concert in 1946 when it premiered Stravinsky's "Ebony Concerto," the band broke up. In 1947 Woody was back with another ork, which he retained through 1949. In 1953 he formed his present band.

MYRA HESS

Born Feb. 25, 1890, in Hampstead, England, Dame Myra studied piano in London and made her debut in November, 1907, at Queen's Hall there as soloist with the London Philharmonic under Sir Thomas Beecham in the Beethoven G Major piano concerto. After European tours she bowed in the U. S. in 1922 on the first of several tours she has since made throughout the U. S. and Canada. In 1936 she was made a commander in the Order of the British Empire and in 1941 a dame commander, the latter partly in recognition of her wartime service.

EDDIE HEYWOOD

Records: Victor

Heywood began his career in his teens by substituting for his father, Eddie Sr., as piano soloist and bandleader in an Atlanta, Ga., vaude house. Later he joined the Clarence Love band in Kansas City, Mo., where he met Benny Carter, through whose influence Heywood landed the job of arranging for Billie Holiday and accompanying her on several record dates. He then organized a trio and scored his initial success at New York's Cafe Society Downtown nitery. He came back strongly from near-obscure in 1956 with smash record hits of "Soft Summer Breeze" and "Canadian Sunset."

AL HIBBLER

Records: Decca

Al was born without sight 35 years ago in Little Rock, Ark., and attended a school for blind children. Al won amateur programs on radio in Memphis before challenging New York, Hibbler's break came in 1943 when he was in the Hurricane club where Duke Ellington, and his band were appearing. Duke heard Al sing during intermission and was so impressed that he signed him to the band as vocalist. After many years with the Duke, Al left to single. A big Decca hit of "Unchained Melody" gave his career a big spurt in 1955, and he has since been working top night clubs nationwide.

THE HI-LO'S

Records: Starlite

The fresh-sounding Hi-Lo's, organized in April, 1953, have found commercial and artistic acceptance. The four voices in the group are those of Gene Puerling, Clark Burroughs, Bob Morse, and Bob Strasen. Gene, who formed the group, does the arranging. The group has appeared on concert tours, at night clubs and theaters, and on TV.

EARL HINES

Records: EmArcy

Earl (Fatha') Hines was born Dec. 28, 1905, in Duquesne, Pa., and launched his career at 13, playing piano for local bands. He migrated

to Chicago about four years later to do solo work, then joined Erskine Tate in 1925, Carroll Dickerson in 1926 and Jimmy Noone in 1927. In 1928 he formed his own band which played the Grand Terrace Cafe, Chicago, for 10 years. Hines disbanded to join the Louis Armstrong All-Stars in 1947, remaining with this group until 1952, when he formed his own combo. Has been working out of San Francisco for some two years.

JEROME HINES

Hines was born in Hollywood, Calif., in 1921. Although he enrolled at UCLA with the intention of becoming a chemist, his love for music was greater. While a freshman, Hines made his professional debut with the Los Angeles Civic Opera, then appeared with the San Francisco Opera. By the time he received his AB degree in 1943, he had already been soloist at the Hollywood Bowl, and with the Los Angeles Philharmonic. In the fall of 1946 Hines won the Metropolitan Opera Caruso Award, debuting as Boris Godounov. He has since appeared at the Met. In more than 30 leading basso roles, receiving highest praise from leading critics. Hines has also been soloist with Arturo Toscanini and the NBC Symphony, and performed at the Edinburgh and Munich Opera Festivals.

MILT HINTON

Records: Bethlehem
Milt was born in Vicksburg, Miss., in 1910. His formative years were spent in Chicago where he went through grade and high school, and majored in music at Crane Junior College. Milt had learned violin but adopted the tuba to get into the school band. Discovering his love for low notes, Milt made a final switch to the bass. Hinton's first professional experience was gained with Erskine Tate. A period with Eddie South followed, and in 1936 Milt joined Cab Calloway's band where he remained for 15 years. He then stinted with the Tony Scott Quartet, Count Basie's band, Joe Bushkin, and Louis Armstrong. Milt is currently doing chiefly recording and studio work in New York.

ART HODES

Records: Mercury
Arthur Hodes was born in Nikoliev, Russia on Nov. 14, 1904. When he was six months old the Hodes family immigrated to Chicago, where he studied at Hull House. Bassist Earl Murphy introduced Art to jazz, and he later spent much time listening to the Louis Armstrong band. In 1925 he appeared at the Rainbow Gardens, and in 1926 went on the road with the Wolverines. In 1927 he formed a close and long association with Wingy Manone and worked in various combos with Krupa, Teschemacher, Bud Freeman, Muggsy Spanier, and Floyd O'Brien at Liberty Inn, Derby, and Harry's New York Bar. Moving to New York in 1938, he worked almost exclusively with small combos, leading his own groups off and on from 1939. Art is not only a leading jazz pianist, but he has written and lectured extensively on the background and history of swing at leading colleges and universities.

JOHNNY HODGES

Records: Clef, Norgrun
Johnny was born July 25, 1906, and began his professional career in 1926, playing soprano and alto sax in the old Bobby Sawyer band. This was followed by a year with the Chick Webb ork. Then in 1928 he transferred to Duke Ellington's band, remaining until 1951.



Art Hodes

He has recorded for most of the major U. S. record labels, both with Ellington and as soloist with Tommy Dorsey, Lionel Hampton and Teddy Wilson. After several years as leader of his own combo, he rejoined the Ellington orchestra as featured soloist in 1956.

BILLIE HOLIDAY

Records: Clef, Norgrun
Billie was born April 7, 1915, in Baltimore, Md. While in her teens she obtained her first singing job, at Jerry Preeton's Log Cabin Club in New York, soon thereafter joining Count Basie and Artie Shaw. In 1940 she began her career as a soloist. Using as her trademark a fresh-glistening gardenia pinned in her hair, she became a cafe act, playing intimate niteries as well as jazz spots along New York's 52nd St. She has made many concert appearances, and has recorded extensively. Her autobiography, "Lady Sings the Blues," was published in 1956.

LERROY HOLMES

Records: MGM
Leroy was born in Pittsburgh in 1913, studied music at Northwestern university, at Juilliard and privately with composer Ernest Toch. After six years as a staff arranger for Vincent Lopez he became Harry James' chief arranger, then transferred from band work to studio arranging in Hollywood. A routine job to arrange four tunes for the debut session of Art Lund on MGM brought him to the attention of the movie-sponsored waxery, which he joined later as an arranger-conductor. Holmes next started recording material with his own band, and has also composed and conducted scores for children's discs.

HOMER AND JETHRO

Records: Victor
Homer and Jethro are a pair of Tennessee boys who started their professional careers early, Homer singing over KNOX in Knoxville at 9 and Jethro the same station at 14. Now heard over WLS, Chicago, and Don McNeill's "Breakfast Club," they have been satirizing pop tunes since their first hit, "Gimme Five Minutes More." Jethro plays mandolin and Homer guitar. Apart from an 18-month tour with Spike Jones in 1950-51, they have confined their activities to the middle west throughout their long partnership.

LYNN HOPE

Records: Premium
Tenorist Hope was born in Birmingham, Ala., Sept. 26, 1926, and later removed to Cleveland. After high school graduation he went on the road with King Kolax, leaving after a year to form his own group, the quintet with which he now records.

LENA HORNE

Records: Victor
The only child of Edwin and Edna Horne, an actress, Lena spent her earliest years backstage and traveling with her mother's stock company. At 16 she quit high school to join the chorus line at Harlem's Cotton Club. She joined the Noble Sissle band in Feb., 1936. Her next job was with Charlie Barnett's ork where she waxed on the Bluebird label. In 1941 she opened as a single at Cafe Society Downtown, billed as Helena Horne. The engagement lasted seven months during which time she held a concert at Carnegie Hall and was featured vocalist on NBC.

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Under contract to MGM, Lena starred in such hits as "Cabin in The Sky" and "Stormy Weather." She followed with personal appearances at the Capitol theater and an engagement at the Savoy-Plaza hotel. Lena has since appeared at top clubs around the country and on TV.

VLADIMIR HOROWITZ

Records: Victor
Vladimir Horowitz was born Oct. 1, 1904, in Kiev, Russia. He began piano studies at 6 and at 16 became the pupil of Felix Blumenfeld in St. Petersburg. His formal debut took place in Kharkov in May, 1920, and his American debut in 1928 when he appeared as soloist with the New York Philharmonic symphony orchestra in the Tchaikowsky B-Flat Minor concerto. Since then Horowitz has become one of the busiest concert artists in the U. S. and has recorded extensively.

EDDY HOWARD

Records: Mercury
Born in Woodland, Calif., Sept 12, 1914, Edward Evan Duncan Howard began his career singing on the Al Pearce radio show on KFRG in San Francisco. Next he joined the Tom Gerun ork, Ben Bernie, George Olsen and Dick Jurgens. He left Jurgens in 1939 to front his own band. Among his best-known discs are "My Last Goodbye," "If I Knew Then," and "Careless," on all of which he also has writer's credits.

PEANUTS HUCKO

Records: Columbia
Michael (Peanuts) Hucko was born April 7, 1918, in Syracuse, N. Y., and began playing clarinet at 11, later studying with Reginald Kell. He played with Jack Jenny, Will Bradley, Dick Rogers and Charlie Spivak, then spent three years with Glenn Miller's AAF band. After the war he joined Benny Goodman briefly and since 1946 has played with small combos around New York.

PEE WEE HUNT

Records: Capitol
Hunt, after several years in Jean Goldkette units, joined the Casa Loma band as trombonist and singer in 1931, remaining he stayed until 1943. After a wartime hitch in the Merchant Marine, where he had a jazz band, he reorganized his Combo and went into the Victor Inn in Los Angeles, then the Palladium Hollywood, for 33 weeks, returning a month later for 23 weeks. His biggest disc hits are "Twelfth Street Rag" and "Oh."

IVORY JOE HUNTER

Records: MGM
Ivory Joe has been in music since the age of 14 when he was singing spirituals in a Port Arthur, Texas church. He later toured the South with religious quartets, performing in churches and auditoriums as a featured soloist. As he grew older, Joe learned to play the piano and joined jazz groups. He has been leading bands, large and small, for 20 years. Louis Jordan, who spotted Hunter in a Texas honky-tonk believes he discovered the new Fats Waller. In 1911 Ivory Joe began to record. His "I Almost Lost My Mind" and "I Need You So" each sold over a million platters.

BETTY HUTTON

Records: Capitol
One of the biggest names in show business, the "Blonde Bombshell" has been firmly ensconced since 1912 when she exploded into prominence in Paramount's "The Fleet's In" with her famous rendition of "Arthur Murray Taught Me Dancing in a Hurry." Born Betty

June Thornberg in Battle Creek, Mich., she began singing professionally while still in her teens, soon becoming vocalist with Vincent Lopez, who changed her name to Hutton. After an engagement at Billy Rose's Casa Manana niterly in New York and a subsequent vaudeville tour with Lopez, the singer landed on Broadway in "Two for the Show," followed by "Panama Hatti," in which she played second lead to Ethel Merman. This led to a motion picture contract and, eventually, to such films as "Incendary Blonde," "The Perils of Pauline," "Annie Get Your Gun," "Somebody Loves Me," and "The Greatest Show on Earth." In recent seasons she has appeared with great success as a vaudeville headliner at the London Palladium and the Palace in New York.

JUNE HUTTON

Records: Capitol
June Hutton was born in Chicago and started her career at 16, singing with sister Ina Ray Hutton's band. Later in 1911 she joined Charlie Spivak, remaining with him two years. In 1944 she merged with the Pied Pipers, staying with them over five years. She is probably best known for her lead and solo chirping with the Pies.

LURLEAN HUNTER

Records: Vik
Lurlean calls Chicago her home, since she arrived in the Windy City from Clarkdale, Miss. when she was 2 months old. She calls herself a straight ballad singer; in the profession, she's known as a singer's singer. She's an extremely versatile contralto whose style is un gimmicked and nonderivative. She's currently in a long-run engagement at Chicago's Clolster inn.

BURL IVES

Records: Decca
Burl Ives was born June 14, 1909, in Hunt Township, Jasper County, Ill., and left Eastern Illinois State Teachers college in 1929 to trek through Canada, Mexico and the U. S., learning folk songs en route. He acted on Broadway in 1935 in "The Boys from Syracuse," later appearing in such shows as "I Married An Angel," "This Is The Army" (while in service), and "Sing Out Sweet Land." He began a radio career with his own show "The Wayfarin' Stranger" in the '40's, made his cafe bow at New York's Cafe Society Uptown shortly after the war, and his concert debut at Town Hall Dec. 1, 1946. He also was seen in the 1947 film, "So Dear To My Heart," and has written such books as "The Burl Ives Song Book" and "The Wayfarin' Stranger."

MAHALIA JACKSON

Records: Columbia
Mahalia was born 44 years ago in New Orleans. Her father was a barber-stevedore-clergyman. Mahalia's interest in sacred singing began as a member of her father's church choir. At 16 she left New Orleans and came to Chicago where she continued Sunday choir singing and worked at less interesting jobs during the week. A young recording company waxed Mahalia's singing of "Move On Up a Little Closer." The platter sold over two million copies and revolutionized the gospel singing field. Mahalia has sung five times before overflow audiences in Carnegie Hall, and is a favorite in European concert halls as well.

MILT JACKSON

Records: Atlantic
Jackson was born in Detroit in 1923 and after music courses at Michigan State worked

with local bands during the early '40's until Dizzy Gillespie heard him and brought him to New York in 1946 where he did recording work with Dizzy and others. After leaving Gillespie, the vibist worked with Howard McGhee and Tadd Dameron and led several groups of his own. Milt is presently with the Modern Jazz Quartet, consisting of pianist John Lewis, bassist Percy Heath, and drummer Connie Kay.

DICK JACOBS

Records: Coral
Dick is a native of New York City who began music lessons at six. At 13 he switched from piano to sax. At New York University he majored in music, and after graduation worked for Bregman, Vocco, and Conn, music publishers. Dick authored several music books, and while in service he composed for the band at Fort Hamilton. Following the war, Dick became staff arranger for Tommy Dorsey. In 1947 he left TD to form a partnership with Sy Oliver. They arranged for many leading vocalists and major bands. In 1953 Dick joined Coral where he is presently a music director, doubling as artist.

ILLINOIS JACQUET

Records: Clef, Norgran
Battiste Illinois Jacquet is a native of Houston where he was born on Oct. 30, 1921. During 1940, he played alto and soprano sax with the bands of Lionel Proctor, Bob Cooper, and Milton Larkins. In 1941, he was with the Floyd Ray ork, then went to Lionel Hampton's band where he switched to tenor sax. After leaving Hampton in 1943, Jacquet joined Cab Calloway's group and in 1945, Count Basie's. He next toured with Norman Granz's "Jazz at the Philharmonic" group, and was also featured in Granz's short for Warner Bros., "Jammin' the Blues." Jacquet also appeared with Ed Sullivan at New York's Roxy theater and on TV, and has led his own band. He is currently touring with his own combo.

HARRY JAMES

Records: Capitol
Born March 16, 1916, in Albany, Ga., Harry learned trumpet at an early age, playing in the Christy Bros. Circus Band, which was led by his father. He attended high school in Beaumont, Texas, then joined the Old Phillips Friars band. After periods with Logan Hancock and Herman Waldman, James became a sideman with Ben Pollack in 1936 and joined Benny Goodman two years later. In 1942 he organized his own band, which he has retained almost continuously ever since. The band has been featured in such films as "Springtime in the Rockies," "Syncopation," "Best Foot Forward," and "Bathing Beauty."

JONI JAMES

Records: MGM
Born Joan Carmella Babbo in Chicago Sept. 22, 1930, Joni studied dancing as a child and upon graduation from high school in 1948 joined a troupe organized by Ernie Young for a summer tour of Canadian exhibitions and fairs. After a stint in the chorus line at Chicago's Edgewater Beach hotel, she switched to singing, touring niteries in the midwest. In 1951, after a booking at Chicago's Vine Gardens and a TV shot, Joni signed with MGM, hitting the best-seller charts with her third waxing, "Why Don't You Believe Me." Since then she has played many one-niters and has scored with such hit discs as "Your Cheatin' Heart" and "My Love, My Love."

HERB JEFFRIES

Records: Olympic
Herb began his career at the age of 16, with local bands in the Detroit area. His re-



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ording of "Flamingo" brought him fame. His career has spanned several continents; he's been extremely successful in Europe and has owned his own night club in Paris. He's now in charge of his own record company, Olympic, and is working on his autobiography.

GORDON JENKINS

Records: Capitol

After starting his career in a St. Louis speakeasy following a victory in a ukulele contest, Jenkins polished his gift of playing a number of instruments. While playing on a St. Louis radio station, he decided to turn to arranging. Following this, came an offer to conduct the band for Beg Lillie's Broadway musical, "The Show Is On." He was hired by Isham Jones as band pianist and became an arranger for the unit as well. His works were used by Paul Whiteman, Vincent Lopez, and Andre Kostelanetz. He did a stint in Hollywood with Paramount pictures. In 1945 he was signed to record for Decca and later was made music director. As a leader he is best known for his "Maybe You'll Be There." He has backed many artists, including Patti Andrews on "I Can Dream, Can't I?" and Louis Armstrong on "Blueberry Hill."

BETTY JOHNSON

Records: Victor

Born in Cat Square, N. C., Betty grew up on a farm in the foothills of the Smokies and attended college in Charlotte, N. C. She was only five when she started singing at church functions with her father, mother, and older brother. Later her twin brothers joined the act, and the group was billed the Johnson Family Singers. In 1940 the Johnson family was signed by WBT, Charlotte, and for the next 10 years sang folk songs and hymns every Sunday morning over CBS radio on "Carolina Calling." When the family visited New York in 1952, Betty stayed on and won first prize as a contestant on the Godfrey Talent show, played a six weeks engagement at the Copacabana, and was chosen the Borden Girl. Betty is now a regular on the Don McNeill "Breakfast Club" show.

J. J. JOHNSON

Records: Columbia

Johnson was born in Indianapolis in January, 1924. He studied piano at 11, and trombone at 14. His first orchestra work was with Clarence Love in September, 1941, followed by stints with Benny Carter, Count Basie, and Illinois Jacquet. Johnson solos include "The King," and "Bambo" for Basie, and "Love For Sale" with Carter. In 1950, J. J. accepted a part-time teaching job at the Music Conservatory in the Bronx, and free-lanced with Miles Davis. Then Johnson teamed with Kai Winding, forming a combination of the most respected trombonists in modern jazz. Their jointly-led group broke up in mid-'56 to enable each to form his own unit.

OSIE JOHNSON

Records: RCA Victor

Born in Washington, D. C., Jan. 11, 1923. Osie began playing drums in high school. Despite family disapproval, Johnson quit school in his senior year for his first professional gig as member of a newly-formed but short-lived eight-piece band. In service, assigned to the navy band, Osie gained valuable experience. In 1951 he joined Earl Hines' combo where he learned to write for voices. After a year and a half with Earl, Johnson tackled New York, soon after, recording with Tony Scott and Dan Terry, and writing for Bennie Green, Dinah Washington, and Carmen

McRae, Johnson, with Jacquet, took a European tour that featured Sarah Vaughan and Coleman Hawkins. Osie has since been free-lancing in Gotham.

HENRY JONES

Records: Savoy

Henry "Hank" Jones was born in Pontiac, Mich., July 31, 1918. He worked with local bands in Michigan and Ohio, then with George Clarke in Buffalo, N.Y. Hank went to New York in 1944, then was associated with "Hot Lips" Page and Andy Kirk, later accompanied Billy Eckstine, then joined John Kirby for six months. For two years he was intermittently with Coleman Hawkins and Howard McGhee. In 1947 Hank went on tour with Jazz at the Philharmonic and in 1948 was accompanist for Ella Fitzgerald on her European tour. He left Ella in 1953 and free-lanced in New York. Hank Jones joined the Goodman band for their extensive Far East tour commencing Dec. 7, 1956, under the auspices of the state dept. and ANTA.

JO JONES

Jonathon "Jo" Jones was born in Chicago, Ill., July 10, 1911. He gained prominence while with the Count Basie band, with which he was a member from 1936-48, except for army service from 1944-5. He was also featured drummer at Jazz at the Philharmonic concerts and with Illinois Jacquet in '48-49, Lester Young in '50-51, and Joe Bushkin in '52-53. In 1956 he toured with JATP, and has been free-lancing in the New York territory.

SPIKE JONES

Records: Verve

Spike was born in Long Beach, Calif., and while in high school organized a dance band known as Spike Jones and His Five Tacks, which played over a local radio station. Next he played drums with Ray West, later substituting for Vic Barton on the Al Jolson show. He remained in radio until 1941 when he organized a group of musicians to play novelty music. Their background for a Walt Disney cartoon, "Der Fuehrer's Face," established the band, which has been a consistent record seller ever since. Jones and his City Slickers in recent years have played many concerts and theater dates and have made various TV appearances.

LOUIS JORDAN

Records: Decca

Jordan was born July 8, 1908, in Brinkley, Ark., and began musical studies in early childhood, completing his general education at Arkansas Baptist College, Little Rock. After playing with Ruby Williams in Hot Springs, he joined Charlie Gaines in Philadelphia in 1930, then trekked to New York and worked with Kaiser Marshall and LeRoy Smith before beginning a seven-year tenure as altoist with Chick Webb in 1932. Then came Jordan's own group, the Tympany Five, which he has retained ever since. Jordan's best-known records are "Caldonia," "Run Joe," "Saturday Night Fish Fry" and "Teardrops From My Eyes."

DICK JURGENS

Jurgens was born Jan. 9, 1910, in Sacramento, Calif., organized his first band in 1928, and has been a leader continuously ever since. The band's first big booking was at the St. Francis hotel, San Francisco, in 1933. After a 19-week stand at the Palomar ballroom, Los Angeles, the group moved on to the Aragon ballroom, Chicago, for an initial run of nine months. It has since become an Aragon mainstay. Among the band's best-known rec-

ords are "Day Dreams Come True At Night," "If I Knew Then," "Careless," "One Dose of Roses," "Elmer's Tune," and "A Million Dreams Ago."

ALEX KALLAO

Records: RCA Victor

Alexander Kallao, who was born in Pittsburgh, Sept. 9, 1932, has been blind since birth. Reared in Detroit, he studied with his father, a professional pianist, and made his debut in Detroit clubs at the age of 15. In 1953 he went to New York, and with his trio has been featured at such clubs as the Embers in New York and Chicago's London House.

KITTY KALLEN

Records: Decca

Kitty, who says she was the toughest tomboy in her native South Philadelphia neighborhood, was rooming with Dinah Shore when she got an offer from Jimmy Dorsey to sing with his band. It was with him that she recorded "Besame Mucho," her first top disc. She has sung with Harry James' band and been featured singer on the Danny Kaye, David Rose, and Alec Templeton radio shows.

MICKEY KATZ

Records: Capitol

As a youngster in Cleveland, Ohio, Mickey studied the clarinet, and began singing and dancing with local orks before forming his own 14-piece band in 1929. Katz joined Phil Spitalny's first orchestra, but soon longed to front his own aggregation again. With a new band he tried out a comic act that received local praise. He then took his crew to New York City where they played the Aquarium. Betty Hutton booked Mickey and his band to tour Europe with her during the war. In 1946 Katz joined Spike Jones, remaining for two years. Then he toured from coast to coast with his own show. Today Mickey is known for his humorous parodies of current popular tunes.

DANNY KAYE

Records: Decca

After graduation from high school in New York City, Danny worked as an insurance adjuster, a camp counselor and as a semi-professional on the Borscht circuit in New York's Catskill Mountains. At 21 he got a job in a show entitled "La Vie Paree," which worked its way to San Francisco on 41 one-acters. By the time it reached the coast, Kaye was in 16 of the 18 acts. Back in New York, he rocked La Martinique with "Anatole of Paris" and landed a part in "Lady in the Dark." He starred in the musical comedy "Let's Face It," then began a film career that has included such starring vehicles as "Up in Arms," "Wonder Man," "The Secret Life of Walter Mitty," and "Hans Christian Anderson." Shortly after World War II he scored a phenomenal success at the London Palladium and has since played successful vaudeville engagements throughout Europe and at the New York Palace.

SAMMY KAYE

Records: Columbia

Civil engineering, not music, was the goal of Sammy Kaye when a sports scholarship made possible a college education. But it was music which helped complete that education, and which led to a now-fabled career in show business. Forming his first band while in college, Sammy found the student response to the group so good that he opened an inn and used it as a showcase for his orchestra. After



Horry Jones



Betty Johnson



Spike Jones

graduation Sammy kept his band together, civil engineering now forgotten, and started the long haul which included a battered bus, long jumps to one-niters, and the usual trials encountered in keeping an organization going. When the band finally made New York, opening at the Commodore Hotel in 1938, the turning point was reached and passed. He was an early pioneer in successfully designing radio shows for bands; audience participation gimmicks, and the use of bands on TV. In 1950, after a long stand with RCA, he switched to Columbia, and his first release, "Harbor Lights," was an immediate hit. In addition to publishing and writing music, Sammy has been active in many philanthropies between his "Swing and Sway" sessions.

BILL KENNY

Records: Decca

Bill started singing in school in Washington, D. C. After graduation, he won a contest at the Savoy ballroom in New York that proved to be his "break." Here he met the group that was to be the famous Ink Spots. Decca asked Bill to record a song, "If I Didn't Care," which is currently selling its fourth million platter, and was responsible for putting Bill in the international eye.

STAN KENTON

Records: Capitol

Born in Wichita, Kan., Feb. 19, 1912, Kenton was reared on the west coast. His mother, a piano teacher, began early to give him lessons and after high school he played piano in clubs from Bakersfield to San Diego. Stan soon found movie studio and radio work and eventually became assistant music director at Earl Carroll's nitery in Hollywood. In 1940 he formed his first band, which he broke up in April 1947, because of illness. After a brief hiatus on the coast he launched his "Presentations in Progressive Jazz" ork, forsaking the ballrooms for the concert stage. Unable to find sufficient bookings for this venture he disbanded again, in December, 1948, vacationed in South America, then assembled his "Innovations in Modern Music" ork, a 40-piece concert group launched in February, 1950, with a nationwide tour. Since that time Kenton's unit has been essentially a concert and recording group.

BARNEY KESSEL

Records: Clef

Guitarist Kessel, born in Muskogee, Okla., in 1924, first worked in Chico Marx's band at 16, then jobbed in Los Angeles during 1943, joining Artie Shaw in 1944. He next worked around the west coast with the bands of Hal McIntyre and Charlie Barnet. In 1948 he toured with Norman Granz's "Jazz at the Philharmonic" and was also featured in the Granz-Warner Bros. film short, "Jammin' the Blues." He left JATP in 1953, and is now doing studio work in Los Angeles. In 1953 he won the Down Beat critics poll and the Down Beat readers poll in 1956.

ROY KRAL

Records: ABC Paramount

Roy Joseph Kral was born in Chicago, October 10, 1921. He did arranging for a concert band touring the midwest, then did staff work with the studio band at WWJ, Detroit. While working in Chicago with the George Davis quartet, he met vocalist Jackie Cain. Forming a vocal duo, they played several concerts under the sponsorship of Dave Garroway, during which time they met Charlie Ventura, whose combo they joined in 1948. Jackie and Roy were wed June 27, 1949, and formed their own sextet which played jazz clubs until 1950. They disbanded and settled in Chicago, where they had their own TV show, rejoined Ventura for eight months in 1953, then went to New York and worked as a duo. Pianist Kral composes and arranges most of the material for the duo.

PEGGY KING

Records: Columbia

Peggy broke into show business by warbling a radio catsup commercial in such a charming style that when Mitch Miller, Columbia's a&r chief, heard her, she was signed to a long-term contract. Peggy was born in Greensburg, Pa., 25 years ago. When the family moved to Ohio, Peggy sang at clubs and stations in Cleveland. Then came a spot as vocalist with Charlie Spivak followed by a stint with Ralph Flanagan. Her early radio and TV appearances groomed her for her role as featured vocalist on the George Gobel TV show. Currently is working as a single.

TEDDI KING

Records: RCA Victor

At an early age Teddi started singing, imbued with the talent of her father, vaudeville song-and-dance man Roy King. She showcased her talents with the Tributary Theater, a professional stock company, and won a Dinah Shore contest at RKO Keith in Boston. A recognized talent, Teddi has appeared at the smartest clubs, on TV and radio. She is the only vocalist ever to record with George Shearing.

WAYNE KING

Records: Decca

King was born in Savanna, Ill., played clarinet while attending Valparaiso university, and shortly after his graduation played sax in the pit band of the Tivoli theater, Chicago. He rose to assistant conductor, then formed his own band, which scored at the Aragon ballroom, there in the mid-'30's. The band has been a ballroom perennial ever since. During World War II, King was an army major in the special services command.

PAT KIRBY

Although Pat's home is in Philadelphia, she has found her greatest success in New York, as vocalist on Steve Allen's Tonight TV show. Pat, who's just 21, got her first break as a singer on station WCAU-TV in Philadelphia. In 1954, she won the top prize on Arthur Godfrey's Talent Scout show. She turned down a Hollywood offer to remain in New York. This paid off when she was made a regular member of the Allen crew in September, 1955. She's continued as Steve's vocalist ever since, supplementing that aspect of her career with record sessions.

DOROTHY KIRSTEN

Records: Columbia

The soprano was born July 6, 1917, in Montclair, N. J., and became the protegee of Grace Moore in 1938. She studied in Rome under Astolfo Pescia, made her operatic debut in Chicago Nov. 9, 1940, in the minor role of Poussette in Massenet's "Manon," then remained with the Chicago Civic Opera company until 1945, on one occasion singing Musetta to Grace Moore's Mimi in "La Boheme." After a period spent with the San

performance ...

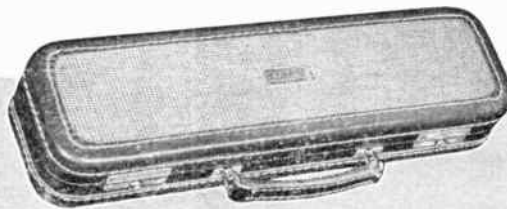


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Carlo Opera company she made her Metropolitan opera debut Dec. 3, 1945, as Micaela in "Carmen" and has remained on the company's roster ever since. In 1942 she made the first of many guest appearances on the radio "Telephone Hour" and "Family Hour" series.

EARTHA KITT

Records: Victor

Eartha was born in 1928 in Columbia, S. C., quit school at 15 to work in a Brooklyn factory, and in 1946 won a scholarship with Katherine Dunham, with whose group she toured for four years, both as a dancer and a singer of songs in Haitian, African and Cuban. In 1950 while the troupe was on a European tour, Eartha broke away to single, playing niteries in Paris and Istanbul as a singer. She turned actress to play opposite Orson Wells in a Paris production of "Faust," returned to the U. S., and after more niterly work landed in "New Faces of 1952," in which she appeared for two seasons, subsequently appearing in the film version as well. Meanwhile she became a record star on Victor with such 1953 hits as "C'est Si Bon" and "Santa Baby." She has starred at the Hollywood Mocambo and has recently been making guest TV appearances.

EVELYN KNIGHT

Records: Decca

Evelyn was born in Washington, D. C. She turned professional by singing on a local radio show and made her first club appearance at the King Cole Room in Washington. Since then Evelyn has made many niterly appearances and has been represented on discs by such tunes as "The Lass With the Delicate Air," "Dance with a Dolly," "Let Him Go, Let Him Tarry," and "A Little Bird Told Me."

THE FOUR KNIGHTS

Records: Capitol

Gene Alford, John Wallace, Clarence Dixon, and Oscar Broadway began group harmonizing over radio stations in their hometown, Charlotte, N. C. Advised to head north for greater opportunities, the Knights landed a spot on Arthur Godfrey's program, then toured clubs and theaters in the states and Canada. Their waxing of "I Got So Lonely" in 1951 brought national recognition.

JIMMIE KOMACK

Records: Coral

Although he was a musician in early life, Jimmie later switched to comedy. He has written material for Robert Clary, Ronnie Graham, and Art Carney. A comedian himself, with original routines, Jimmie has smashed house records and gathered praise from the critics. His accomplishments include discs like the "Nic Name Song," and a featured role in the musical hit, "Damn Yankees."

LEE KONITZ

Records: Atlantic

Konitz, born in Chicago in 1927, started on clarinet, but switched to tenor sax to play with the Gay Claridge and Teddy Powell orks in 1942. He switched again, this time to alto sax, while playing with Jerry Wald and in 1947 joined Claude Thornhill. In 1948, Lee was a member of Miles Davis' combo, which he left to study and play with Lennie Tristano's group. In 1952, he joined the Stan Kenton band, but left in 1953 to do combo work.

ANDRE KOSTELANETZ

Records: Columbia

Kostelanetz was born in St. Petersburg, Russia, in 1901 and received his musical education at the St. Petersburg Conservatory. He served as assistant conductor and chorus-

master at the Imperial Grand Opera House in Petrograd before coming to the U. S. in 1923. After a period as accompanist and coach for opera singers, Kostelanetz joined the Atlantic Broadcasting Company, now CBS, with which he is still associated. With his wife, soprano Lily Pons, he toured Africa and Italy, entertaining troops during World War II. He has recorded extensively on Columbia, with which he has been associated since 1940.

GENE KRUPA

Records: Clef, Norgran

The Chicago-born drummer began his career at 13 with the Frivolans at Wisconsin Beach and also played with small units around the Windy City before joining Joe Kayser's band there. In 1929, he switched to Red Nichols' ork in New York, then to Irving Aaronson's, Mal Hallett's, and eventually, Benny Goodman's. Gene left BG in 1938 to form his own band. He also has led various small combos and toured with "Jazz at the Philharmonic." He operates a drum school in New York with Cozy Cole.

FRANKIE LAINE

Records: Columbia

Frankie was born in Chicago, March 30, 1913, and began his career singing with a combo composed of Jess Stacy, Frank Teschmaker, Vic Abba and LeRoy Buck. In 1937 he replaced Perry Como as vocalist with Freddy Carlone's band in Cleveland, but left to single, soon thereafter entering radio, first as a staff singer on WINS, New York, and later on NBC. Shortly after the war he teamed up with pianist-songwriter Carl Fischer, with whom he penned "We'll Be Together Again," meanwhile building his vocal act with Fischer's aid. Frankie attracted attention at Billy Berg's niterly in Hollywood, then recorded his first hit, "That's My Desire" for Mercury. By 1947 he was a niterly, theater and record star. He has also appeared in such films as "Make Believe Ballroom," "When You're Smiling," and "Sunny Side of the Street." In April, 1951, he signed with Columbia Records and in 1952 toured the British Isles.

DONALD LAMOND

Donald Douglas Lamond was born in Oklahoma City, Okla., Aug. 18, 1920. He was raised in Washington, D. C. and studied at the Peabody Institute in Baltimore. In 1943 he joined Sonny Dunham and was associated with Boyd Raeburn in 1944. He replaced drummer Dave Tough in the Woody Herman band in Nov. 1945, and remained with this group until its breakup. In 1947 he rejoined Herman for two years. Since 1949 Lamond has free-lanced in NYC.

WANDA LANDOWSKA

Records: Victor

Wanda Landowska was born in Warsaw, Poland, July 5, 1877, studied music at the Warsaw Conservatory and later in Berlin under H. Urban, and was persuaded by Dr. Albert Schweitzer to make the harpsichord her instrument. She lived in Paris from 1900 to 1912, then removed to Berlin to enroll in a newly-created harpsichord class at the Royal Hochschule for Music. In 1919 she established herself in Saint-Leu-la-Forêt, near Paris, where she taught and gave concerts of ancient music in her private concert hall. Through these activities Landowska has been credited with the return of the harpsichord to musical life. The first modern compositions for this instrument were written for her—Francis Poulenc's "Concert Champetre" and a de Falla concerto.

MARIO LANZA

Records: Victor

Born Mario Cocozza Jan. 31, 1921, in New York, the tenor studied voice with Irene Williams and made his debut Aug. 7, 1942, as Fenton in Nicolai's "Merry Wives of Windsor" at Tanglewood, Mass. After two years in the air force, during which he appeared in the all-soldier show, "Winged Victory," Mario pursued further studies and in 1946, as a member of the Bel Canto Trio he began giving concerts, later appearing in solo recital and as soloist with such orchestras as the Hollywood Bowl, Chicago Grant Park and Toronto symphony. He made his screen debut in 1949 in MGM's "That Midnight Kiss," and achieved his biggest success to date in the subsequent "The Great Caruso."

JULIUS LA ROSA

Records: RCA Victor

Discovered by Arthur Godfrey while still in the navy, Julius LaRosa doffed his uniform to make his first regular professional appearance on the Godfrey television show in November, 1951. In two short years he became famous through television and his Cadence records. Since he left Godfrey he has been playing theaters and niteries and has made frequent guest appearances on the Ed Sullivan video show. He also has had his own radio and TV series.

PAUL LAVALLE

Records: Victor

Lavalle is a graduate of Julliard School of Music and was selected by Arturo Toscanini for the NBC Symphony. Lavalle later organized the Chamber Music Society of Lower Basin Street, playing jazz over the NBC network for a number of years. He was director of the Symphony in Blue and conducted the well-known Stradivari Orchestra. Organized as a model for brass aggregations around the country, the Cities Service Band of America under Lavalle is composed of 48 musicians, prominent and versatile, who have played over NBC continuously since 1948. Record albums are also to their credit.

ELLIOT LAWRENCE

Records: Fantasy

Elliot has been a talented musician since childhood. At the University of Pennsylvania he won numerous awards, musical and academic. After graduation, he served as musical director of radio station WCAU in Philadelphia. The 21-year-old leader-pianist has fronted a successful band in coast-to-coast appearances, on network radio, and recording sessions. His band has pioneered the use of French and English horns, oboe, and bassoon in the dance orchestra. The band's instrumentation and arrangements have often been experimental and jazz-influenced. Currently, Elliot is leading a recording band in modern jazz arrangements.

STEVE LAWRENCE

Records: Coral

Lawrence was born in Brooklyn, July 8, 1935. He derived his musical ability from his father, a Cantor in a Brooklyn Synagogue, with whom he sang at the age of eight. Steve next worked with his brother, playing club dates in the New York-Brooklyn area at night, and trying to peddle songs in the Brill Building afternoons. Aside from his vocal talents, Steve is a composer, pianist, and saxophonist. Lawrence received national recognition when he won the Arthur Godfrey Talent Scouts program in January, 1952. Soon after, he was signed to the King label. He joined the Steve Allen show in July, 1953, when it was a local program.



Stan Kenton



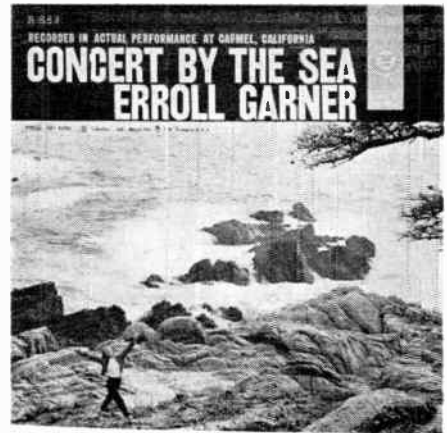
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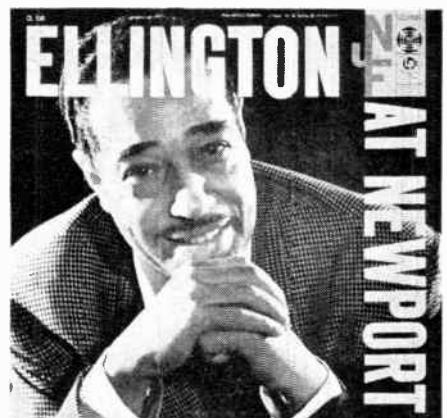
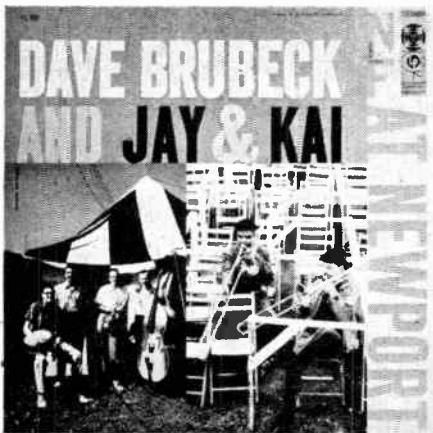
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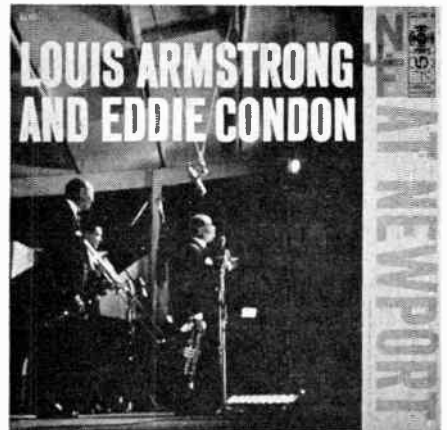
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THE BIGGEST EVENTS IN ENTERTAINMENT HAPPEN ON **COLUMBIA**  **RECORDS**

PEGGY LEE**Records: Decca**

Born Norma Engstrom May 6, 1920, in Jamestown, N. D., Peggy broke into show business as a vocalist at the Jade niterly in Hollywood, then took a singing job at a hotel in Fargo, N. D. Next she sang at the Raddison hotel, Minneapolis, before joining Will Osborne's band. Singing at Chicago's Ambassador West hotel she was heard by Benny Goodman who signed her in 1941. Peggy came to prominence with the BG band, but in 1943 retired temporarily. She resumed her career via records in 1946 and following her click with "Manana" became a disc and niterly star. In 1952 she played her first principal film role in Warners' "The Jazz Singer." Her most recent role was that of an alcoholic singer in "Pete Kelly's Blues."

FRANKIE LESTER**Records: Vik**

Frankie was born in Philadelphia, Dec. 19, 1927. Six years later he was winning prizes in children's amateur contests. During his high school years, Frankie crooned over local radio stations, and upon graduation he joined the Joe Venuti ork as band vocalist. Ted Lewis heard Frankie and recruited him for the Lewis troupe in New York. A stint with Tommy Dorsey was followed by a musical tour of the U. S. and Europe with Hal McIntyre. As singer with the Buddy Morrow band, Lester was frequently featured on wax, and two years later won his own recording contract.

HENRY LEVINE**Records: RCA Victor**

Henry (Hot Lips) Levine was born in London, England, Nov. 26, 1907, and reared in Brooklyn. He replaced Nick LaRocca as trumpeter with the Original Dixieland Jazz Band for a two-month period, then joined Vincent Lopez. After a year with the Ambrose ork in London, Levine became a pit musician for such Broadway shows as "Roberta" and "Tonight at 8:30." In 1939 he became conductor of NBC's "Chamber Music Society of Lower Basin Street" show, with which he has been intermittently associated ever since.

GEORGE LEWIS**Records: Cavalier**

George Lewis was born in New Orleans, July 13, 1900. This self-taught clarinetist never learned to read music. He got his first clarinet at 16, played with the Black Eagle band, then spent a year with a group featuring Leonard Parker on trumpet. The following two years he worked in Buddy Pettit's Black and Tan band and with Pettit in the Earl Humphrey band. Lewis later formed his own band with Red Allen for a year. He also worked with Chris Kelly and Kid Rena. He left the music scene during the 1930's and took various jobs with the WPA. In 1942 he was rediscovered by Gene Williams, and made some recordings with Bunk Johnson. In recent years he has toured with his own group of New Orleans oldtimers.

JERRY LEWIS**Records: Decca**

Lewis was born Joseph Levitch in Newark, N. J., in 1926, the only child of vaudevillians Danny and Rea Lewis. At 14 he began serving as bus boy in resort hotels where his parents entertained, soon working up a record-pantomime act at Brown's in Loch Sheldrake, N. Y. His first professional booking came at 15, at a Buffalo burlesque house. There followed five years of touring theaters and clubs with the

pantomime act, until 1946 when Lewis teamed up with singer Dean Martin during an engagement at the 500 Club, Atlantic City. As half of the Martin-Lewis comedy-song team, Jerry soon became a headliner in niteries, movies, TV and radio. The partnership split in 1956, with each going on to do solo work. Lewis came up with a hit record, sung straight, in 1956—"Rockabye Your Baby."

MONICA LEWIS

Chicago-born Monica Lewis studied voice as a youngster and while still in her teens had her own radio show over New York's WMCA. After an appearance on Broadway in "Johnny Two-by-Four" came niterly and radio work including her own show, "Monica Makes Music." The singer was subsequently signed by MGM and was seen in such films as "The Strip" and "Affair With a Stranger." In 1961, she toured Korea with Danny Kaye troupe, and is currently doing niterly and recording work.

TED LEWIS**Records: Decca**

Back home in Circleville, Ohio, Ted launched his professional career as part of the stage show accompanying the earliest silent flickers. In New York in 1919, Ted worked the equivalent of 150 weeks by "tripling" between three of the town's major show places: the Ziegfeld roof, the Palace theater, and the Greenwich Village Follies. Opening his own club in 1921, Ted originated many of the famous phrases that became hit songs, such as "When My Baby Smiles At Me," his theme song. When Ted gave up his club he trouped the country. Today his name is a legend in show business.

LIBERACE**Records: Columbia**

Walter Liberace was born in Milwaukee in 1920. One of his early teachers was Mauritz Rosenthal and at 16 the young pianist appeared as soloist with the Chicago Symphony orchestra. However, he turned toward the popular music field and in the late '40's played his first major cafe date, soon adding singing to his act. He was signed to a Columbia Records contract and in 1952 went on television over KLAC-TV, Hollywood, Calif. In 1953 he signed a \$1,500,000 contract with Guild Films for 177 half-hour filmed programs, now seen over 188 stations in the U. S., Canada and Mexico. To date Liberace has made two film appearances—in "South Sea Sinner" and "Sincerely Yours." Since his television series began he has made some highly successful concert tours. Among his Columbia records are "12th Street Rag," "Tea For Two," "Minute Waltz," "Warsaw Concerto," and "September Song." He made his first appearance at London's Palladium near the end of '56.

JOE LOCO**Records: Columbia**

Joe was born March 26, 1921 in Manhattan and didn't care for music until the age of nine when he mastered the violin and learned to dance. At 13 he was dancing professionally and the RKO circuit sent him on a 16 city dancing tour. Later Joe played with the Will Bradley, Xavier Cugat, and Pupi Campo orks. Organizing his own group, Joe recorded "Tenderly" in mambo tempo—the first time a Latin rhythm was introduced to an American tune. Loco has toured 75 cities across the country with the popular "Mambo USA" show, and was recently signed by the Edward B. Marks Music Corp. to head their Latin American department. Joe and his wife have three dancing children.

GUY LOMBARDO**Records: Capitol**

Music business and Guy Lombardo are synonymous, for today, after more than a 25-year reign, Lombardo and his "Sweetest Music This Side of Heaven" are still numbered among the top record sellers and public draws in the business. The Lombardo legend started in London, Ontario, where Guy put together his first combo, consisting of four pieces, while he was still in grammar school, and it began to grow as he expanded to nine pieces and toured the Canadian provinces. It reached gigantic proportions in 1929, the week of the great stock market crash to be exact, when he opened his first engagement at the Hotel Roosevelt, and kept the room jammed despite the chaos a few miles away in the financial district. It is a matter of history that he is still the main attraction at this spot. Lombardo's record hits are too numerous to mention here, but it is significant to note that he has introduced more than 275 tunes which eventually were classified as America's top songs of their day. In addition to his recordings and personal appearances, Lombardo is featured on his own syndicated radio series, and a television show.

JOHNNY LONG**Records: Coral**

At 10, pop violinist and bandleader Johnny Long was performing at concerts in his home town of Newell, N. C., and at 16 helped form a college band at Duke university. After graduation, the band took professional dates and soon became nationally known. The group since has played innumerable theater and club dates and is represented on Coral Records. The record most identified with the Long band is "A Shanty in Old Shanty Town," and recent releases include "I Wanna Know" and "Till the Moon Turns Green."

JIM LOWE**Records: Dot**

Jim was studying political science at the University of Missouri when he got fed up with local disc jockeys and decided he could do better. He auditioned at a local station for a job and got it. After finishing school he worked at station WIRE in Indianapolis. A year later he joined WBBM, the CBS outlet in Chicago, then switched to NBC's WMAQ in that city. Lowe next recorded some original songs, with himself as vocalist. Mercury bought one called "Gambler's Guitar" with the stipulation that Rusty Draper could wax it. The Draper cutting of the Lowe tune was successful and won for Jim a job as singer at the Edgewater Beach hotel, and a record contract. His 1956 record of "Green Door" was one of the year's biggest hits.

MUNDELL LOWE**Records: ABC-Paramount**

Lowe was born in Laurel, Mass., and began studying guitar at 8. In his teens he joined Herbie Kay's band, at 16 appeared in a movie with Gene Autry, then worked with New Orleans bands. After wartime army service (1943-'45) he joined Ray McKinley late in 1945, then, after 18 months, settled in radio studio work. Next he joined the Sauter-Finegan ork but left to organize his own quintet (two guitars, vibes-celeste, bass and drums).

ART LUND**Records: Coral**

Singer Art Lund, born in Salt Lake City, taught mathematics at a high school in Kentucky and sang with local bands on the side before giving up teaching altogether to tour

**Teddi King****Kitty Kallen****Julius La Rosa**



Frankle Laine



Guy Lombardo



Peggy Lee

with Jimmy Jay's ork. He subsequently was signed for Benny Goodman's prewar band. After a stint in the navy, he rejoined Goodman in 1946 but left the following year to go on his own. He since has made many radio and TV appearances, including a stint as soloist on Ken Murray's TV series. Appeared on Broadway in "Most Happy Fella" in 1956.

VERA LYNN

Records: London
Born in 1917 in London, England, Vera was singing with the Ambrose band while still in her teens. When World War II broke out she formed her own company, which played the Palladium. Next she had her own radio show, called "Sincerely Yours," over the BBC. Following her marriage to saxist Harry Lewis, Vera retired for five years, then in 1947 began gaining attention in the U. S. through her records. She visited the U. S. in 1951 and the following year returned to England, where she continues her recording activities.

GORDON MACRAE

Records: Capitol
Gordon was born March 12, 1921, in East

Orange, N. J., and was encouraged to seek a show business career by his father, Wee Willie Macrae, a radio performer. In 1940 Gordon won a two-week date at Dancing Campus at the New York World's Fair as vocalist with the Harry James and Les Brown bands. Next he worked as an NBC pageboy, toured with Horace Heidt, appeared in "Junior Miss" on Broadway, and replaced Frank Sinatra on a sustaining CBS radio show. After wartime army service he appeared in a musical starring Ray Bolger, began recording for Capitol and soon thereafter embarked on a film career that has included starring roles in "Silver Lining," "Tea for Two," "West Point Story," "On Moonlight Bay," "Rosie O'Grady," and "Operation Starlift." He has made many radio-TV appearances.

GISELE MACKENZIE

Records: Capitol
Gisele, a Winnipeg Canada native, derived her musical talent from her mother, a pianist and concert singer. Gisele studied at Toronto's Royal Conservatory, preparing for a career as a violinist. During a party at the Toronto

Naval barracks Lt. Bob Shuttleworth, a bandleader in the Royal Canadian Navy, asked Gisele to sing. Her unexpected debut was so successful that she decided to make singing her career and began by touring with the Shuttleworth band. She launched her own program over CBC Toronto, then toured Canada and the U. S. appearing at leading clubs and hotels. She is best known as featured singer on NBC-TV's "Your Hit Parade."

JOHNNY MADDIX

Records: Dot
Johnny started out down in Gallatin, Tenn. where he developed his unique piano stylings of rag-time jazz. At 12 he joined the home town orchestra and toured the countryside, where he won many fans, including Randy Wood, president of Dot Records. Today Johnny's specialty is playing modern renditions of oldtime favorites.

BETTY MADIGAN

Records: MGM
Betty was born and reared in Washington, D. C., and attended that city's Catholic un-

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Ray McKinley

versity where she appeared in a student musical, "Touch and Go," in 1950. Next she appeared at various niteries in Washington and in Key West, Fla. She subsequently was featured on daily radio-television shows.

RICHARD MALTBY

Records: Vik

Richard Maltby, conductor-arranger for label "X" was born June 26, 1914, in Chicago, attended Northwestern university for a year and then began playing trumpet in dance bands. In 1940 he became staff arranger for a Chicago radio station and then, in 1945, went to New York City, where he worked as a staff conductor-arranger under Paul Whiteman, doing radio and TV network shows.

HERBIE MANN

Records: Bethlehem

Herbie Mann was born Herbert Jay Solomon in Brooklyn, April 16, 1930. He started on the clarinet at 9. While in the army he played with the band in Trieste for three years. From Jan. 1953 to Sept. 1954 he was with the Mat Mathews quintet, and in 1954 he toured with Pete Rugolo. Known for his flute and tenor sax work, Mann has established himself as a leading modern flutist.

SHELLY MANNE

Records: Contemporary

Sheldon Manne was born in New York in 1921 and was drummer for the bands of Raymond Scott, Bobby Byrne, Les Brown, and Benny Goodman before his entrance into the coast guard in 1942. After his discharge in 1945, he joined the Johnny Bothwell sextet then the Stan Kenton band. He left Kenton to work with George Shearing and his own combo, but returned to the Kenton group in 1948, remaining until 1952. Shelly is currently playing with his own group on the west coast.

BOB MANNING

Young Bob Manning was born in Philadelphia Feb. 1, 1927, and started his singing career with high school dance crews. At 18 he acquired his own radio show on WIP in Philadelphia, then joined Ziggy Elman, staying until Elman disbanded. The following year Manning did a solo in bistros, toured with



Charlie Mingus



Carmen McRae

Art Mooney's ork, then returned to New York, where he landed his Cap contract in 1953. Among his first platters were "The Nearness of You," "Gypsy Girl," "The Sun Is Getting Ready to Shine," and "You Can Live With a Broken Heart."

WINGY MANONE

Records: Columbia

Joseph (Wingy) Manone was born Feb. 13, 1904 in New Orleans, La., and began playing trumpet at 11, later performing in local bands. After jobbing around Chicago he migrated to New York where he achieved his first big success in 1935 with a recording of "Isle of Capri" made with his own band. Manone has since played theaters, hotels, ballrooms and niteries throughout the U. S., particularly on the West Coast, at the head of his own combo. In 1948 he wrote his autobiography, "Trumpet on the Wing."

MARION MARLOWE

Records: Cadence

Marion Marlowe, who was born in St. Louis, thought she would try for a career in medicine, as this theatrical child prodigy never believed she could be a successful entertainer. However, upon completing high school she changed her mind and embarked upon a theatrical career. Her break came in 1951 when playing at a Florida hotel, Arthur Godfrey heard her sing, and impressed with her talent, invited her to join his New York television troupe. She remained a member of the Godfrey gang until 1955. After exiting the show Marion Marlowe has guested on other television shows and has been featured in night clubs.

RALPH MARGERIE

Records: Mercury

Trumpeter Ralph Margerie began his career with Danny Russo's Oriole ork. At 17 he joined the Chicago theater band and then spent seven years playing NBC shows in Chicago. In 1942 he entered the Navy and organized a service band. After his discharge Ralph returned to radio and had his own show on ABC. In 1949 he was signed by Mercury and in 1951, left the studios to tour the middlewest with his own band. In 1953 Margerie made his bow in the East. Among the



Richard Maltby

band's best-known records are "Caravan," "Crazy Man, Crazy," and "Big Noise from Winnetka."

DEAN MARTIN

Records: Capitol

Born Dino Crocetti in Steubenville, Ohio, June 7, 1917, Martin occupied himself variously as gas station attendant, steel worker, prize fighter and card dealer before entering show business as vocalist with Sam Watkin's band in Cleveland. As Dino Martini he played the Rlobamba nitery, New York, as a single, then changed his name to Dean Martin and played niteries and theaters alone until 1946 when he teamed up with Jerry Lewis, a phonograph-record pantomimist, during an engagement at the 500 Club, Atlantic City. As senior half of this comedy-song team, Martin soon became a headliner in clubs, films, TV and radio. As a recording artist, he scored his biggest hit with a Capitol disc of "That's Amore." Now working as a single.

FREDDY MARTIN

Records: Victor

Freddy was born in Springfield, Ohio, and orphaned at four. He played drums in the orphanage band, but switched to sax at Ohio State university, where he soon formed his own student group, which landed its first booking as off-night substitute for Guy Lombardo's ork. After a trip to Finland with a military band, Martin joined Eddy Hodges and his Band of Pirates, played tenor with Jack Albin's ork, then formed his own ork in 1932. In 1941, Martin's adaptation of Tschai-kowsky's second piano concerto brought him to prominence.

MARY MARTIN

Records: Decca

Mary was born Dec. 1, 1914, in Weatherford, Texas, studied dancing in Fort Worth and later singing with Helen Fouts Cahoon in New York. She conducted a dancing school in Weatherford, then went to Hollywood where she won an amateur contest at the Trocadero nitery, resulting in a role in the 1938 Broadway musical, "Leave It To Me," in which her singing of "My Heart Belongs To Daddy" brought her immediate attention. There followed stardom in such films as "The Great Victor Herbert" and "Birth of the Blues," then a return to the musical stage, where she



Marian McPartland



Ralph Margerie

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has gone on to score her biggest successes, through performances in "One Touch of Venus" (1943), in a touring company of "Annie Get Your Gun," and as the original Nellie Forbush in "South Pacific" (1949), an assignment which she later duplicated in London. In 1953 Martin appeared on Broadway in a non-musical play, "Kind Sir," and made a highly successful video debut, teaming with Ethel Merman for the Ford 50th anniversary show.

TONY MARTIN

Records: Victor
 Tony played sax and clarinet in vaudeville with the Cladion Four while still attending high school in Oakland, Calif. Next he played sax and sang with a band in the Palace hotel in San Francisco, soon thereafter making a radio appearance on Walter Winchell's "Lucky Strike Hour." Tony appeared at various cafes at the Chicago World's Fair before changing his name from Al Morris and heading for Hollywood, where he played in "Sally, Irene, and Mary." Since then, he has been a niterly mainstay, has recorded many sides, and has appeared in such films as "Zeligfeld Girl," "Show Boat," "Till the Clouds Roll By," "Here Come the Girls," and "The Bandwagon."

MAT MATHEWS

Records: Brunswick
 Mat, a native of the Hague, Holland, took up accordion during the Nazi occupation to escape forced labor from which persons in the cultural professions were exempt. Nevertheless, he spent many months in concentration camps and was forced to work in Germany but later escaped back into Holland and participated in the underground resistance. After the war, Mat played a year in Luxembourg with a quartet, aired for the BBC, and in 1952 came to the U. S. where he cut records with his own group, gigged in Brooklyn, and later stepped out on his own with the combo he used for records.

ROBERT MAXWELL

Records: MGM
 Maxwell studied harp at Juilliard and played with the National Symphony orchestra before wartime service with the coast guard. Upon his discharge, he entered the pop music field as a night club performer. He since has appeared on television and radio and starred as the summer replacement for Frank Sinatra on CBS. As a songwriter, he is known for "Ebbtide" which he also recorded in 1953.

BILLY MAY

Records: Capitol
 Billy was born Nov. 10, 1916, in Pittsburgh, Pa., and began studying piano at 8. He played sousaphone in the high school band and with several local orks in the early '30's, then switched to trombone and later to trumpet with the bands of Al Howard, Lee River and Baron Elliot. May then branched out as an arranger for Charlie Barnet in 1938. Next came studio work as trombonist at NBC in New York, more scoring—this time for Alvino Rey—a wartime job in a defense plant, then back to the studios, playing the Red Skelton and Kraft "Music Hall" shows and arranging for John Scott Trotter. In 1952 he formed his own band but relinquished the baton to Sam Donahue in 1953 to return to studio and recording work. (See Sam Donahue).

MURRAY MCEACHERN

Records: Key
 Murray McEachern was born in Toronto in 1915. He won medals and scholarships on the violin, then took up clarinet, and studied tenor at 15, then alto with George Simms in



Gordon MacRae

Montreal. Later he was also a student of trumpet, trombone, tuba, and bass. He went to Chicago in 1936, and displayed his versatility as a one-man-band act in floor shows. In 1936 he played trombone in the Benny Goodman band until 1938 when he joined Glen Gray as trombonist and altoist. During 1941 he was associated with Paul Whiteman. He has settled in California as a studio musician.

HOWARD MCGHEE

Records: Bethlehem
 Howard McGhee was born in Tulsa, Okla., Feb. 6, 1918. He played clarinet in the school band, but switched to trumpet after hearing Louis Armstrong. He played with Leonard Gay in 1939. Jimmy Rachel in 1940, at the Club Congo, Detroit, in 1941; Lionel Hampton in 1941, Andy Kirk in 1941-42 and 1944, Charlie Barnet in 1942-43, then George Auld and Count Basie. In 1944 McGhee went to California with Coleman Hawkins. He led his own combo in 1945-47, was with JATP in 1947 and 1948, and appeared with his own group at the Paris Jazz festival in May, 1948. He had his own band for a while, then played in the Far East with Oscar Pettiford in 1951-52. In recent years, McGhee has been doing free-lancing around NYC.

McGUIRE SISTERS

Records: Coral
 Christine, Phyllis and Dorothy McGuire hail from Middletown, Ohio. They started their professional career touring the country, entertaining at army camps and veterans' hospitals. Upon their return to Ohio, they joined the staff of WLW in Cincinnati and then did local club dates before heading for New York where they played eight weeks on the Kate Smith show. Next they won an Arthur Godfrey "Talent Scouts" contest and joined the cast of his regular shows. They have made many personal appearances and have recorded extensively.

HAL McINTYRE

Records: Decca
 Hal's musical career began with an eight piece band which he led in his home town, Cromwell, Conn. To his delight, Hal one day received a call from Benny Goodman who invited the McIntyre band to sit in with his group. After working with Hal for ten days, Benny advised him to leave Cromwell and showcase his talents in New York. Although Benny recommended the new Glenn Miller group and Hal lauded a job with them, the young Miller ork soon folded, and Hal returned home. Glenn's next organization was more successful. Hal prospered with Miller for three years and then ventured with his own group. The McIntyre band has since played at leading resorts, hotels, and colleges, as well as appearing in four films for Columbia Pictures.

RAY McKINLEY

Ray was born in Ft. Worth, Texas in 1910. When he was 16, Ray travelled to Chicago where he met Glenn Miller and Benny Goodman. They helped Ray land a job drumming in a local band. A succession of ork assignments followed: with Ben Pollack, Beasley Smith, Red Nichols, and the Dorseys. Ray worked with the Dorsey brothers for two years on the "Music Hall" radio show which co-starred Bing Crosby. In 1942 Ray organized his own ork but disbanded when the Army Air Force beckoned. He played with the AAF band under the direction of Glenn Miller. After Glenn's unfortunate disappearance, McIntyre became director. In 1945 Ray was a civilian again, organized a new band, and went on to fame. In 1956 he became leader of the reorganized Miller band which almost instantaneously met with success.



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JIMMY McPARTLAND

Records: Brunswick

Jimmy was born March 15, 1907, in Chicago where he attended high school and was a member of the "Austin high gang." He joined the Wolverines in 1924; Art Kassel, 1925-'27; Ben Pollack, 1927-'28; and then did Broadway pit band work in 1929-'30. In 1931 he was with Russ Columbo, and in the following years worked with Horace Heidt, Smith Ballew, and Harry Reser. He then organized his own band (1936-'41) and next joined Jack Teagarden in 1941. During a wartime army hitch he met and married pianist Marian Page in England. Back in the U. S. he formed a Dixie combo and has led small units ever since. Marian, who played piano in his first postwar unit, now heads her own group.

MARIAN McPARTLAND

Records: Capitol

The jazz pianist was born Marian Page in England, where she studied music with an eye to classical, rather than jazz, pursuits. During World War II she joined a U. S. O. entertainment unit and while touring France met trumpeter Jimmy McPartland, then an army sergeant temporarily attached to a special services unit, whom she later married. When Jimmy returned to jazz after the war, Marian joined his Dixie combo, which opened in 1947 at Chicago's Brass Hall lounge. After a few years, during which the combo recorded on the United label, Marian switched to progressive music and formed her own trio, with which she has been working ever since.

CARMEN McRAE

Records: Decca

If Carmen McRae, born in New York on April 8, 1922, had listened to her parents, she might have been a concert pianist, as she had won several scholarships for advanced piano studies. But more than anything, Carmen wanted to sing. It was Duke Ellington who gave her the encouragement she needed to pursue a singing career, and by coincidence, some years later when she was at the Club Harlem in Atlantic City, the Duke's son Mercer heard her and invited her to join his newly formed band. Carmen toured with the Mercer Ellington band for more than a year. When the group disbanded in Chicago, she appeared as a single at the Airliner and following that returned to New York, where she sang at the Bandbox. During her Bandbox engagement she impressed a recording executive, who signed her to a contract. In addition to her recording activities, she has been featured on radio and television shows and is a popular attraction in the major theaters.

JOHN McHEGAN

Records: Savoy

Pianist-teacher John Mehegan was born in Hartford, Conn. June 6, 1920. He studied violin from 1926-'33, was mainly self-taught on the piano. At 18 he entered the Julius Hartt music school, where he was refused piano as major and was told he would never play. He majored in composition and theory. After playing with bands in Massachusetts, he went to New York in 1941 and appeared in New Jersey and New York night spots as a soloist. John has taught jazz privately since 1944. He assisted Teddy Wilson at the Metropolitan music school in New York in 1945 and became head of the jazz dept. in 1946. He has been a jazz instructor at Juilliard since 1947. Throughout the New York run of "Streetcar Named Desire," John Mehegan was the featured blues pianist, and was also responsible for some of the score. He was the music director at Jacob's Pillow dance festival in 1947 and wrote modern dance scores for Valerie Bettis and other dancers. He has been featured in New York jazz clubs and active as a teacher and lecturer. In addition to his other activities he is the jazz reviewer for the New York Herald Tribune and occasionally writes articles for Down Beat.

LAURITZ MELCHOIR

Records: RCA Victor

Born March 20, 1890, in Copenhagen, Denmark, Melchoir studied voice with Paul Bang in Copenhagen, with Bligel in London and with Anna Bahr-Mildenburg in Munich, making his operatic debut as a baritone in "I Pagliacci" at the Royal Opera House, Copenhagen, April 2, 1913. After touring Sweden as Count Luna in "Il Trovatore" he decided to switch to tenor, and after a brief retirement and further study, made a second debut, this time in "Tannhauser" at the Royal Opera House, Copenhagen, Oct. 8, 1918. In 1924 he made the first of many subsequent appearances at Bayreuth. His Metropolitan Opera debut in "Tannhauser" occurred Feb.

17, 1926, and in the following 23 years he sang more than 500 performances with that organization. The heldentenor has appeared in concert throughout the U. S. and Canada and has been seen in such motion pictures as MGM's "Thrill of a Romance," "Two Sisters from Boston" and "Luxury Liner." He has recorded extensively for Victor and has been a U. S. citizen since 1947.

JAMES MELTON

Records: RCA Victor

Born Jan. 2, 1904, Melton was educated at Vanderbilt university and tutored in voice, principally by Gaetano de Luca, in Nashville Tenn., from 1923 to 1927. He began his career playing sax in dance orks, then entered radio as a singer, later becoming a member of the Roxy Gang and of such song groups as the Revelers quartet and the Steberling Singers. His concert debut occurred April 22, 1932, at Town Hall, New York, and his operatic debut with the Cincinnati Zoo Opera Company as Pinkerton in "Madam Butterfly" in 1938. After appearances with the San Carlo, St. Louis and Chicago Civic Opera companies he joined the Metropolitan in 1942, making his debut as Tamino in Mozart's "The Magic Flute." He has been heard widely on radio through such shows as "Voice of Firestone" and "Telephone Hour," makes frequent concert tours, and has been seen in such films as "Sing Me a Love Song," "Zigfeld Follies" and "Melody for Two."

YEHUDI MENUHIN

Born April 22, 1917, in New York, Menuhin began violin study at 4, his principal teachers being Sigmund Anger and Louis Persinger in San Francisco, Georges Enesco in Paris and Rumania, and Adolph Busch in Basel, Switzerland. He made his debut in 1923 at the age of 7 with the San Francisco symphony in the Mendelssohn concerto, and his Carnegie Hall debut in 1927 with the New York symphony. After a European bow in Paris as soloist with the Lamoureux orchestra under Paul Paray, Menuhin completed his first round-the-world tour in 1935. After a two-year retirement he returned to the concert stage in 1937, appearing throughout the U. S., in Canada, South America and Europe, and has since maintained a rigorous concert schedule.

HAMISH MENZIES

Records: Decca

Hamish was born in Weem, Perthshire, Scotland. He studied piano as a child, later enrolling at the Glasgow Atheneum, where he studied until the formation of the Art School orchestra, with which he toured army camps until the invasion of France. After wartime service in the British army he formed the Musicians' Sunday club, then did four years of solo club dates in London. Next he successively joined Geraldo's and Ted Heath's orks as pianist-vocalist, appeared in a musical comedy ("Bob's Your Uncle") and a film ("A Man's Affair"), then wrote the music for the Palladium Revue in 1950. Hamish had his own night club, Le Bluebird, in Paris for a year, then returned to London for more club and TV dates and in 1952 came to the U. S., soon landing a Decca pact.

JOHNNY MERCER

Records: Coral

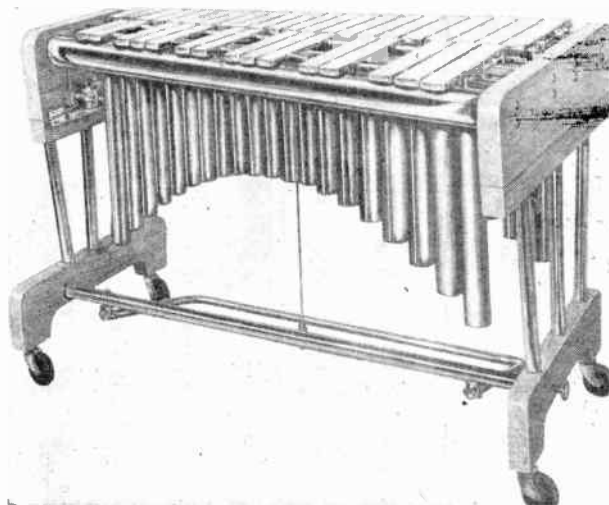
Johnny was born in Savannah, Ga., November 18, 1909. At 15 he wrote his first song. Active in theater work while in school, Johnny took off for New York City to enter a contest conducted by David Belasco. Mercer's group won, and Johnny's song was accepted, but not his acting. After a try at the commercial world via Wall St., Johnny bounced back into show business with a crooning spot in the Paul Whiteman ork., then a job with Benny Goodman as featured vocalist. Mercer kept plugging away at song writing and radio and movie offers followed. By 1942 Johnny was an established Hollywood favorite with a partnership in Capitol Records. The Mercer genius has created over 400 songs including such perennial favorites as "Blues in the Night," "Dream," and "That Old Black Magic."

ETHEL MERMAN

Records: Decca

Born Ethel Zimmerman in Astoria, N. Y., in 1909, the singing-comedienne began her career in World War I by singing for the soldiers at Camp Mills. Next, she tried singing in night clubs and was discovered by Broadway producer Vinton Freedley, who gave her a featured role in "Girl Crazy," in which she introduced "I've Got Rhythm." Since then, she has appeared in a succession of stage musicals, including "Anything Goes."

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"Panama Hatt," "Du Barry Was a Lady," "Stars in Your Eyes," "Something for the Boys," "Red, Hot, and Blue," "Annie Get Your Gun," and "Call Me Madam." Although essentially a stage performer, she has made an occasional movie, notably "Strike Me Pink" and "Call Me Madam," in which she repeated her stage role.

HELEN MERRILL

Records: EmArcy

Helen Merrill was born in New York City on July 21, 1930. Her professional career began at the age of 15 when, after singing at theaters and winning amateur contests, she landed a job with Reggie Charles' band. Following that, an engagement at the 845 club in Brooklyn afforded her valuable experience working with such jazz influences as Miles Davis, Bud Powell and J. J. Johnson. Here she met Aaron Sachs, who she later married. Helen worked with Jerry Wald, Ray Eberly and weekends at Sonny's Paradise in New York City, then joined her husband who was traveling with Earl Hines in 1952 and was vocalist for his band for three months.

ROBERT MERRILL

Records: Victor

Merrill was born in Brooklyn, June 4, 1919, studied voice in New York with Samuel Margolis and sang at Radio City Music Hall before embarking on a concert tour of 20 cities in 1944. The following year he won a "Metropolitan Opera Auditions of the Air" contest, which led to his debut with that organization, Dec. 15, 1945, as the older Gertrude in "La Traviata," a role which he repeated in the 1949 NBC broadcast of the opera under Arturo Toscanini. In addition to his operatic schedule at the Met, Merrill is heard frequently in radio and has been a familiar guest on TV.

ZINKA MILANOV

Milanov was born in Zareb, Yugoslavia, and gave joint concerts with her pianist-brother, Bozidar Kunc, while still a youngster. She made her operatic debut in Zareb as Leonora in "Il Trovatore." Later Bruno Walter heard her sing in Prague and introduced her to Arturo Toscanini, who engaged the soprano to sing in the Salzburg Festival, the first of 14 concert appearances for Milanov under his baton in Europe, the U. S., and South America. In 1937 she made her debut at the Metropolitan, again singing Leonora, and subsequently has been heard in such works as "Norma," "La Gioconda," and "La Forza Del Destino."

AMOS MILBURN

Records: Aladdin

Amos Milburn, born in Houston, Texas, began playing piano at 5 and after a teen-age hitch in the navy, during which he played camp shows, organized his own six-man unit, playing in small clubs in Houston. The blues pianist-singer next trekked to Los Angeles, where he soon landed an Aladdin contract.

MITCH MILLER

Records: Columbia

Mitchell Miller was born in Rochester, N. Y., July 4, 1911. He began studying oboe in public school at 12 and shortly thereafter won a scholarship to the Eastman School of Music. At 15 he made his first professional appearance as soloist with the Rochester Philharmonic. For 12 years Miller was soloist with the CBS Symphony. In 1950 he joined Columbia Records as director of its pop division, after having held a similar post with Mercury.

LUCKY MILLINDER

Records: King

Lucius (Lucky) Millinder was born in Anniston, Ala., in 1915 and was educated in Chicago. At 17 he was on Broadway with his own band—the first of 10 he has led in his 22-year career. Millinder has recorded on the Decca, Victor and King labels, some of his better-known discs being "D Natural Blues," "Little Girl, Don't Cry," "Let Me Off Uptown," and "There's Good Blues Tonight."

MILLS BROTHERS

Records: Decca

The Mills Brothers (John, Herbert, Harry and Donald) were born in Piqua, Ohio, and began their career singing over Cincinnati's WSAI. After a stage appearance at a Piqua opera house the group was on the way to a long career that saw their reputation established as early as 1934 when they were already well-known on records and had appeared in films. After the death of John in 1935, the boys father, John, Sr., joined the group, which then went on to its biggest successes, notably with a 1943 disc, "Paper Doll." First heard on Brunswick in 1931, the group signed with Decca in 1934.

NATHAN MILSTEIN

Records: Capitol

Born Dec. 31, 1904 in Odessa, Russia, Milstein studied violin with Peter Stollarsky, Leopold Auer and Eugene Ysaye. His debut came in 1914 in Odessa, playing the Blazunoff concerto, and in 1919 Milstein gave a recital series there, shortly thereafter teaming with pianist Vladimir Horowitz for joint recitals which they continued until 1926. In that year cellist Gregor Platigorsky joined them for a trio series in Berlin, Paris and throughout Europe. Milstein made his U. S. debut in October, 1929, and has since toured the U. S. annually.

CHARLIE MINGUS

Records: Atlantic

Bassist Charlie Mingus was born in Nogales, Ariz. in 1922 and studied trombone and cello before turning his attention to bass. At the beginning of his career he jobbed around Los Angeles, then during the early '40s worked in the bands of Louis Armstrong, Barney Bigard, Kid Ory, Alvino Rey, and also with "Jazz at the Philharmonic." In 1947-'48, Charlie was with Lionel Hampton's band. Next came a year with Red Norvo and in 1952 he helped form the Debut record company. Mingus currently is touring with his own group, The Jazz Workshop.

GUY MITCHELL

Records: Columbia

Born in Detroit, Feb. 27, 1927, Mitchell as a child signed by Warner Bros. for grooming as a moppet actor-singer-dancer and sang on the Warner radio station KFWB. After his family moved to San Francisco the youngster sang with the high school band, then over KYA and KGO with hillbilly star Dud Martin. The Navy beckoned in 1946, and shortly after his discharge late the next year he joined the Carmen Cavallaro band as vocalist remaining until illness forced him out a year later. The Mitchell career virtually stood still until November, 1949, when Guy won an Arthur Godfrey "Talent Scouts" competition. Another period of desultory jobbing followed, however, until he landed a Columbia records contract in April, 1950. Since his first disc, "Giddy-App" and "Where in the World," he has been a front rank record name. Last year he made his movie debut in Paramount's "Those Red Heads from Seattle," following up with "Red Garters." He came back to record prominence in '56 with his "Singin' the Blues."

RED MITCHELL

Records: Bethlehem

Keith "Red" Mitchell was born in New York, Sept. 20, 1927. He played piano and alto in an army band, later switching to bass. After his discharge he played bass with the Jackie Paris trio and with Mundell Lowe, played piano with Chubby Jackson's big band in 1949, bass with Charlie Ventura for three months, then joined Woody Herman from 1949-51. In 1952 he was with Red Norvo, with whom he toured Europe in Jan. and Feb., 1954. Recently, he has been a member of the Hampton Hawes trio.

DIMITRI MITROPOULOS

Records: Columbia

Born Feb. 18, 1896, in Athens, Greece, Mitropoulos was educated at the Athens Conservatory and studied piano with Ludwig Wassenhoren, composition with Armand Marsick and Paul Gilson, and composition and piano with Ferruccio Busoni. He served as assistant conductor of the Berlin Staatsoper from 1922 to 1924 and as conductor of the Athens symphony from 1924 to 1937, when he made his U. S. debut as guest conductor of the Boston Symphony. In that year, also, Mitropoulos became permanent conductor of the Minneapolis Symphony, where he remained until 1949. He now leads the New York Philharmonic symphony.

MODERN JAZZ QUARTET

Records: Atlantic

The MJQ was formed in 1952 and has since won wide acclaim, winning the Down Beat Critic's Poll in 1954 and 1955. Chief creative force behind the group is John Lewis who plays piano and does the arranging. A brilliant arranger and one of the most original writers in modern jazz, he was born in La Grange, Ill., May 3, 1920. Milton "Bags" Jackson on vibes was born New Year's Day in 1923. He holds the distinction of being the first jazz musician to play vibes. Born in Wilmington, N. C., Percy Heath went on tour with the MJQ in 1954. He is one of the most recorded bassists in jazz, admired for his superb tone and technique. Connie Kay is the second drummer for the group, replacing Kenny Clarke.

THELONIOUS MONK

Records: Riverside

Thelonious Sphere Monk was born in New York in 1919 and played in small restaurants in Harlem, but in 1941 and 1942 he was mainly found at Minton's, one of the show-cases for modern musicians in the early '40s. In 1945 the pianist joined Coleman Hawkins but soon left him to form his own small combos, working at various times with a trio and sextet.

VAUGHN MONROE

Records: Victor

Vaughn was born in Akron, Ohio, Oct. 7, 1911, and began his career as a trumpeter with Gibby Lochard's ork. Next he studied voice at Carnegie Tech school of music, while working at night with such bands as Austin Wylie and Larry Funk's. From 1940 to 1953 Vaughn travelled with his own band as a singing leader. In 1945 he scored his first big disc hit, "There, I've Said It Again." Since then he has been well-established on records and in radio and has made screen and TV appearances. In 1953 he dropped his band to become a single.

JACK MONTROSE

Records: Pacific Jazz

Jack Montrose was born in Detroit, Michigan on Dec. 30, 1928. His interest in jazz was aroused at the age of eleven when he became aware of the bands of Shaw, Goodman, and Basie, and at this time began studying clarinet, switching to C melody sax, followed by alto sax and finally settling on tenor sax. After completing high school, Jack went on the road with a number of territory bands. He went to Southern California in 1946, and a year later enrolled for a music course at Los Angeles City College. Here, he studied classical music by day and played jazz at night. Jack Montrose has frequently appeared at the Lighthouse, the Showtime, and other west coast jazz haunts. He is also a composer-arranger.

JOE MORELLO

Joseph A. Morello who was born in Springfield, Mass., July 17, 1928, has been partially blind since infancy. He worked locally with Whitey Bernard and joined Glen Gray in 1950. In 1952 he went to New York, played with Johnny Smith at the Embers, also briefly with Stan Kenton. He played the Hickory House with the Marian McPartland trio in May '53, and has made recordings with that group. In late 1958, he joined the Dave Brubeck quartet.

ART MOONEY

Records: MGM

Art was born in New England but grew up in Detroit where he learned the trade of linotype operator and studied the saxophone in off hours. One day Art dropped the printing business and formed his own musical group. The struggle for recognition began with radio spots, then with recordings. Art's first big engagement was at New York's Lincoln Hotel where his music was broadcast coast to coast. Theater engagements followed, and the Mooney band travelled the country. With his waxing of "I'm Looking Over a Four Leaf Clover," Art Mooney became a national favorite.

JAYE P. MORGAN

Records: Victor

Though born in a log cabin in Mancos, Colo., Jaye P. has her roots in show business. At 3 she was a singer in the family act. When her father died, the act broke up with the family moving to California. In high school, Jaye P. sang on the stage and radio. At 18 she auditioned for Frank DeVol, got the job, and stayed 3 years. In 1953, she moved to New York and won a contract with the Robert Q. Lewis Show. At 24, she is a star and happily married.

RUSS MORGAN

Records: Decca

An ex-coal miner from Pennsylvania, Russ and his music in the Morgan manner have been popular for years. Russ and the band have been featured on TV, radio, and in top ballrooms, hotels, theaters, and colleges. Russ' own background includes arranging for Victor Herbert and John Phillip Sousa. He is an accomplished trombonist and plays a good many other instruments as well. A good many of his records have been million-sellers, including his theme "Does Your Heart Beat for me?" "Cruising Down the River," and "So Tired."

PAT MORRISSEY

Records: Mercury

Born in Philadelphia, Pat made her debut

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"DIXIE" LONDON STYLE

Davenport Blues; Dixie; Jazz Club Stomp; Clarinet Blues; Black and Blue; Barefoot Blues; Jenny's Ball; London Blues; Muskrat Ramble; Hesitatin' Blues; Willie the Weeper; South. Presented by MARK WHITE. LL 1337

MODERN JAZZ

My Honey's Lovin' Arms; Give Me the Simple Life; Roomin' with Moomin—DON RENDELL SEXTET. Hallelujah; I'm Beginning to See the Light; Waterloo Bridge—KEN MOULE SEVEN. Good Bait; Ahmed; Compos Mentis; Dawn Under—TONY CROMBIE ORCHESTRA. LL 1185

TRADITIONAL JAZZ SCENE—1955

Creole Belles; Young Woman's Blues—MERSEYSSIPPI JAZZ BAND with Beryl Bryden. I Never Knew Just What a Girl Could Do; St. Louis Blues—CHRIS BARBER'S JAZZ BAND with Otilie Patterson. Riverside Blues; Steamboat Stomp—ZENITH SIX. Mopie Leaf Rag; Black Mountain Blues; Mississippi Mud—ALEX WELSH DIXIELANDERS with George Melly. LL 1242

BACK TO THE DELTA

Goin' Home; Isle of Capri; Faraway Blues; Moose March; Midnight Special; Harlem Rag; Casey Jones; La Harpe Street; Stockyardstrut; Cataract Rag; Early Hours; Too Busy. KEN COLYER'S JAZZMEN. LL 1340

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on the Horn and Hardart "Children's Hour." After three years' study at the Professional Children's School in New York, she returned to her home town, and completed high school, then on a Florida vacation landed a singing spot at Mother Kelly's restaurant, spending 10 weeks there the first season and 30 the next. She has since appeared at such clubs as La Vie En Rose, New York; El Rancho, Las Vegas; and the Stork Room, London.

BUDDY MORROW

Records: Mercury
Buddy was born Muni Morrow in New Haven, Conn., Feb. 8, 1919, took up trombone at 12, played with the Yale Collegians while in his teens and then studied theory and harmony on a scholarship at Julliard. Next he joined Artie Shaw, later moving to Paul Whiteman's ork. After three years in the navy, Morrow freelanced in recording, radio, and TV work, then was signed by Victor to record his own ork, leaving for Mercury later on.

ELLA MAE MORSE

Records: Capitol
Ella Mae was born in Dallas, Texas, and began her career in radio over WRR in Dallas. Next came vocal chores for local dance bands. She went to New York, worked with a small ork in Brooklyn, then journeyed to California where she met Freddie Slack in San Diego and made, with him, the record that brought her instant fame—"Cow Cow Boogie."

ABE MOST

Records: Pacific Jazz
Most was born in New York in 1920 and upon leaving high school, formed his own quartet. Later he joined the Les Brown band as featured clarinetist, also performing comedy duets with Doris Day, then the band's vocalist. After two years with Brown, Abe entered the army and in 1945, after his discharge, toured with Tommy Dorsey, then re-joined Brown with whom he was featured until 1950. Abe then became the solo jazz clarinetist with the 20th Century-Fox studio ork, where he remains today.

GERRY MULLIGAN

Records: Pacific Jazz
Gerald Joseph Mulligan was born in Philadelphia in 1928, learned clarinet in childhood and started arranging while a high school senior. Soon such Mulligan compositions as "Elevation," "Swinghouse," and "Disc Jockey Jump" were waxed by Claude Thornhill, Elliot Lawrence, and Gene Krupa. Next Mulligan penned originals for a Miles Davis record session at Capitol, in which he also participated on baritone sax. Early in 1952 Gerry arrived in Los Angeles and began playing at the Haig nitery with his own quartet, including Chico Hamilton, drums; Bob Whitlock, bass, and Chet Baker, trumpet. The group quickly attracted attention in jazz circles and began recording on the Pacific Jazz label. The group broke up briefly in 1953 and then re-assembled with Bobby Brookmeyer on valve trombone replacing Baker.

CHARLES MUNCH

The Boston Symphony conductor was born in Strassburg, Sept. 26, 1891. He was educated musically at the Strassburg Conservatory and studied violin in Paris, where he appeared in recitals and concerts just prior to World War I. He made his official podium debut in 1932, after which he conducted throughout Europe. After World War II Munch appeared as guest conductor with orchestras in England, Switzerland, Holland, Spain, Belgium, Austria, Czechoslovakia, Portugal and South America. He first appeared in the U. S. in 1947, with the Boston Symphony and the New York Philharmonic Symphony.

PATRICE MUNSEL

Records: Victor
Born May 14, 1925, in Spokane, Wash., Patrice studied voice with Marjorie Clerk Kennedy from 1937 through 1939 and later with Herman Renato Bellini. She won a "Metropolitan Opera auditions of the Air" contest in March, 1943, and made her debut with that company Dec. 4, 1943, as Philline in "Mignon." Her first professional concert was given in August, 1943, as soloist with the Utah State orchestra. The soprano has since given concerts throughout the U. S. and in 1948 made several appearances in Europe. She has been heard on the "Prudential Family" and "Telephone" radio hours and was seen in 1953 in the motion picture "Melba."

TURK MURPHY

Records: Columbia
Melvin E. Murphy was born in Palermo, Calif. Dec. 16, 1915. He studied harmony and theory, is self-taught on the cornet and trombone. He worked as trombonist and arranger with Mal Hallett, Will Osborne, and

played and sang with Merle Howard. Made his record debut with the Lu Watters band, which he had helped to organize. In 1951 he was with Marty Marzala, and intermittently from 1947 has had his own band for recordings and night clubs. In 1954 he became a nationally known jazz name through Columbia records, and went to New York where he played at Childs restaurant. His ambition is to further his studies and write for other musical fields.

PHINEAS NEWBORN JR.

Records: RCA Victor
Twenty-five-year-old Phineas has established himself as a captivating jazz pianist. He began his musical studies at the age of 7. He attended Tennessee State university. His current quartet, which includes brother Calvin on guitar, has received critical acclaim from musicians and jazz fans alike.

ALFRED NEWMAN

Records: Decca
A composer and conductor, Newman studied piano with Arnold Schoenberg, among others, and made his first public piano appearance at seven. Five years later he was sponsored in a piano concert by Ignace Paderewski. He often has been guest conductor with the Cincinnati Symphony orchestra, the Los Angeles Philharmonic orchestra and the Hollywood Bowl orchestra. He has composed scores for 40 movies, including "Street Scene," "Dodsworth," "Withering Heights," and "The Robe."

RED NICHOLS

Records: Capitol
Ernest Loring "Red" Nichols was born in Ogden, Utah, May 8, 1905. He studied concert with his father a college music professor. In 1923 he worked with Johnny Johnson in New York, and from 1925 until 1932, while working off and on with Sam Lanin, Ross Gorman, and Paul Whiteman, he also led his own pit orchestra for shows such as "Strike Up the Band" and "Girl Crazy." One of the most active recording bandleaders in early jazz, he made sides under such names as the "Charleston Chasers," the "Red Heads," the "Louisiana Rhythm Kings," and in 1926 made his famous series of recordings for Brunswick under the name of "Red Nichols and his Five Pennies." The band, despite its name, usually comprised from six to 10 men, and early sidemen included Jimmy Dorsey, Eddie Lang, Miff Mole, Joe Venuti, Arthur Schutt, Vic Berton, Benny Goodman, Lennie Hayton, Fud Livingston, with Glenn Miller frequently present as trombonist and arranger. Nichols toured during the 1930's with his own big dance band, and led theater pit bands and orchestras on commercial radio shows, including Bob Hope's first program. Since the late 1930's he has continued to be active as a bandleader, usually with a small group in the Los Angeles area.

LENNIE NIERHAUS

Records: Contemporary
Lennie Niehaus was born in St. Louis, Mo., June 11, 1929. When he was 7 his family moved to Los Angeles where he studied at LA City College and State College and received a BA in music teaching. During college, in 1951, he worked with Jerry Wald, followed by 6 months with Stan Kenton. From 1952 to 1954 he was in the army, then rejoined the Kenton aggregation in late 1954.

NICK NOBLE

Records: Wing
Nick is a native Chicagoan and a graduate of Loyola university. A demonstration disc he cut won him a contract with Mercury Records. In June, 1955, he joined Mercury's subsidiary label, Wing, and found success with his first release, "The Bible Tells Me So." He's followed that up with a good many others to become one of the label's standout vocalists.

DICK NOEL

Records: Fraternity
After singing with Ray Anthony's band and on Arthur Godfrey's radio show, Dick was about to start a date at New York's Copacabana when he was injured in an automobile accident. After recovering, he went back to his former job of singing on a Cincinnati radio station. There he attracted the attention of disc jockeys. He is now a regular member of "The Breakfast Club" show.

RED NORVO

Records: Fantasy
Born March 31, 1908, in Beardstown, Ill., Norvo originally studied piano, switching to



Gerry Mulligan



Anita O'Day

xylophone in high school. He began his professional career at 17 with a chautauqua troupe, then joined The Collegians, in 1926 Red played with Paul Ash's ork, then turned soloist briefly before fronting his own band. After subsequent sideman stints with Victor Young and Ben Bernie, and a two-year period as an NBC staff musician he began four years with Paul Whiteman in 1930, then formed his own band, which he retained through 1944 when he became part of Benny Goodman's. For several years he toured with his own trio, then settled down on the west coast in 1955 to work with his own units and do recording dates.

HELEN O'CONNELL

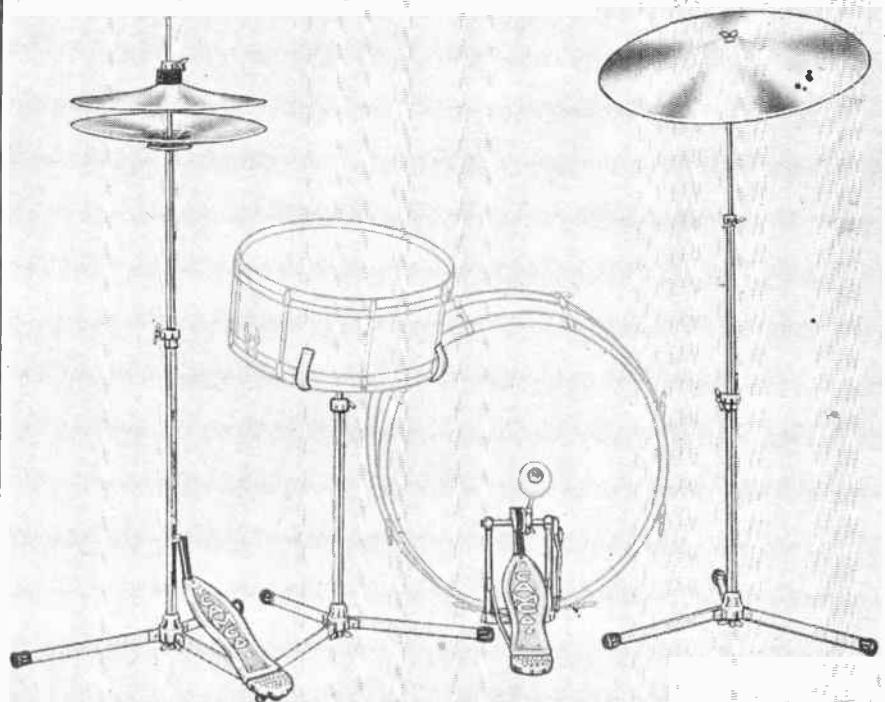
Records: Capitol
Helen has been singing on radio and in clubs since the age of 13 in her home town, Toledo, Ohio. She joined Larry Funk's ork at the Village Barn in New York where Jimmy Dorsey spotted her. While with Jimmy, Helen vocalized on such hit records as "Amapola" and "Tangerine." She also appeared in several

motion pictures. Then she married, retired, and became the mother of three daughters. Today Helen is reappearing as a frequent TV personality.

DONALD O'CONNOR

Records: Decca
Chicago-born Donald O'Connor entered show business at 13 months as part of the family vaudeville act. At 3 1/2 he participated in the troupe's tap dancing routines, and at 4, added singing to his repertoire. The O'Connor family toured the vaudeville circuit for many years, and while appearing in Los Angeles, Don was spotted by a Paramount director who signed him for "Sing You Sinners" with Bing Crosby. The following year he made 11 more films at Paramount and in 1939 switched to Warner Bros., leaving Hollywood then to tour with the family's act for two years. When interest in vaudeville slackened, Don resumed picture work at Universal, attaining stardom. A new wave of popularity followed as a result of his success in TV.

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Dave Pell

KID ORY

Records: *Good Time Jazz*

Kid Ory, one of the legendary figures in the history of jazz, celebrated his 70th birthday on Christmas day, 1956. The tall-gate trombonist was born in LaPlace, La., on a sugar plantation. He's been associated with such jazz figures as Louis Armstrong, King Oliver, Johnny Hodges, and Jimmy Noone. His career has taken him from New Orleans to Los Angeles, to Chicago, and New York, as a figure in the growth of jazz. He's been active in radio, TV, and the movies in recent years and is currently leading his own group on the west coast.

ANITA O'DAY

Records: *Norgran*

Anita O'Day was born in Chicago, Dec. 18, 1919. She started singing when she was 17 and joined the Max Miller group in 1939. She joined the Gene Krupa band in 1941, retired from music for a short time in 1943, then went with the Stan Kenton orchestra for a year. Since World War II she has worked as a single in major jazz rooms.

CHICO O'FARRILL

Records: *Norgran*

Chico was born in Havana, Cuba, in 1921. He attended prep school in the states and then returned home to pursue a career in law. Abandoning contracts for composition, Chico left the legal to join a local musical group, the Havana Cuban Boys, with whom he toured Europe. In 1948 Chico re-entered the U. S. and hitched up with Benny Goodman, becoming his chief arranger. Free lance arranging followed, and Chico wrote for Stan Kenton and several latin groups. Juilliard graduate school and further study in composition came next. In 1951 Chico signed a contract with Mercury and waxed such favorites as "Flamingo," "Carioca," and "Malgueña." "Second Afro-Cuban Jazz Suite" is a recent O'Farrill recording for Norgran.

SY OLIVER

Records: *Decca*

Oliver, a native of Battle Creek, Mich., grew up in Zanesville, Ohio, where both his parents taught music. He learned to play trumpet in



Oscar Peterson

high school and upon graduation joined Zack White's band in Cincinnati. Later he joined Jimmie Lunceford's group. Sy became an arranger as well as performer for Lunceford. He left Jimmie in 1939 and joined Tommy Dorsey as an arranger. After time in the army, he recorded with his own band and opened his own business as an arranger.

EUGENE ORMANDY

Records: *Columbia*

The conductor was born Nov. 8, 1899, in Budapest, Hungary, began violin study at 4 and was graduated from the Royal State Academy of Music in 1915, joining the faculty three years later. After giving concerts in Europe, he came to the U. S. in 1920 and joined the orchestra at the Capitol theater, New York, as concertmaster, becoming conductor in 1924. After five years in that capacity, Ormandy began making guest conductor appearances with the New York Philharmonic and other symphony orchestras, then became permanent conductor of the Minneapolis symphony in 1931. A five-year tenure at Minneapolis was followed by a post as conductor, with Leopold Stokowski, of the Philadelphia orchestra, until 1938. Ormandy is now conductor and music director of that organization.

PATTI PAGE

Records: *Mercury*

Born Clara Ann Fowler in Tulsa, Okla., Patti received her professional name while working as a hillbilly singer over KTUL. She was heard by Jack Rael, then road manager of the Jimmy Joy band, who obtained a vocalist's spot for her with the band. Next, with Rael as her personal manager, Patti broke away to single, playing clubs in Milwaukee and Chicago and landing a spot on the "Breakfast Club" radio show. Her first wax click, "With My Eyes Wide Open I'm Dreaming" started a long chain of recording best-sellers that have since enabled Patti to branch out as a theater and nitery headliner and as star of her own TV series.

JIMMY PALMER

Records: *Mercury*

Jimmy started his career as a dancer at the age of 6. Shortly after he graduated



The Platters

from high school, he won a Paul Whiteman contest for vocalists. A job at radio station KDKA in Pittsburgh followed. Then came stints with the bands of Dick Stabile, Blue Barron, Bobby Byrne, and Les Brown. Jimmy formed his own band in 1944 and has fronted it, as trumpeter and vocalist, ever since.

JACKIE PARIS

Records: *EmArcy*

Jackie Paris was born in Nutley, N. J., Sept. 20, 1926. The singer-guitarist was recommended for his first job by the Mills Brothers. He played guitar in a trio with Nick Jeret. Jackie was in the army from 1944-46, then studied guitar at the Scott school. He played and sang with many New York combos, and made his solo record debut in 1947 on MGM. Paris toured with Lionel Hampton's band as singer from 1949-50. He later gave up playing the guitar on jobs and worked as a single in night clubs. In 1953 he won the Down Beat Critics' poll as best new male singer of the year.

TONY PASTOR

Records: *Columbia*

Tony was born in Middletown, Conn. where his father was a cabinet maker. Tony also began carving cases—that is until the day he was introduced to a saxophone. Tony joined a local band, and after three years opened his own nightclub in Hartford where he featured his own ork. The depression closed the Pastor club, and Tony toured with several bands, then began a long association with Artie Shaw who groomed Tony as a vocalist. When Pastor again formed his own band, he was immediately given a record contract, and engaged by the big spots. He has appeared in motion pictures and on TV.

LES PAUL-MARY FORD

Records: *Capitol*

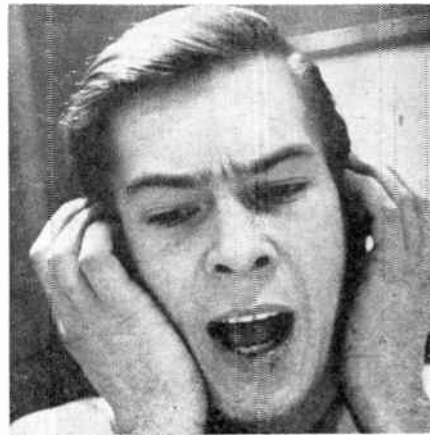
Les was born in Waukesha, Wis., in 1916 and was playing guitar on radio jobs in Racine and Milwaukee while in his teens. After a period as an NBC staffer in Chicago and a spot on the Ben Bernie show, he joined NBC in Hollywood, before entering the army in 1944. After his discharge he formed a trio, which soon included his wife, Mary Ford, a native



Patti Page



Flip Phillips



Johnnie Ray

JAZZ

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of Pasadena, Calif., who had been playing guitar and singing on hillbilly radio shows since childhood. They broke in an act together in May, 1951, and since have become enormously successful as record artists through such discs as "How High the Moon," "The World Is Waiting for the Sunrise" and "Vaya Con Dios." In 1953 they entered television with their own series.

LEO PEEPER

Records: Dot

Leo was born in Albion, Neb., and graduated from Creighton University in Omaha, earning a law degree. At the time Leo was launching his legal career, Gene, his brother, was forming a band and asked Leo to be the pianist. The vocational switch proved successful, but the war interrupted and Leo spent four years in service. After discharge, Leo organized his own orchestra, and soon after began location stints at well-known ballrooms and hotels.

JAN PEEPER

Records: Victor

Born Jacob Pincus Perelmuth June 3, 1904, in New York, Peerce played violin with dance orchestras from 1920 to 1932 and sang at Radio City Music Hall for 10 seasons before making his concert debut in Cleveland in 1937. His Metropolitan opera debut came on Nov. 29, 1941, as Alfredo in "La Traviata," a role which the tenor also performed in the Toscanini NBC broadcast version of the opera in 1949. Peerce has also sung with the Chicago and San Francisco opera companies, has made innumerable radio and TV appearances, appears regularly on the concert stage, and records extensively for Victor.

DAVE PELL

Records: RCA Victor

Tenor-saxist Dave Pell was born in Brooklyn and played mostly around New York in the early stages of his career with Bob Astor, Bobby Sherwood, and Tony Pastor. He went to the west coast to join Bob Crosby's band for two years on the Ford show, then stepped out with his own group, playing local clubs. He joined Les Brown in 1948, also recording with his own combo composed of Brown sidemen. In addition to his music work, he also maintains a photography and publicity business.

ART PEPPER

Records: Tampa

Arthur Edward Pepper was born in Gardena, Calif. in 1925. He began studying the clarinet with private instruction at 9 and took up the alto at 13. In 1943 he played dates around Los Angeles with Gus Arnheim, Benny Carter, and Lee Young. In 1943 he joined Stan Kenton for three months, followed by two years in the army. After free-lancing in Los Angeles in 1952 for a year, he rejoined Kenton, with an off and on association until 1952. During 1953 he was inactive but returned to music in 1954 with his own combo. Recently, he's been active with groups on the west coast.

OSCAR PETERSON

Records: Clef, Norgran

Born in Montreal in 1925, Peterson studied trumpet as a child but soon switched to piano. As a result of winning a talent contest in Toronto at 14, he landed a job on CKAC in Montreal. He next worked at Montreal's CBM, and later joined the Johnny Holmes orchestra, which he left to form his own trio. The pianist first cut records with RCA Victor in Canada and in 1949 entered the U. S. to tour with the "Jazz at the Philharmonic" package. The Peterson trio now includes bassist Ray Brown and guitarist Herb Ellis.

OSCAR PETTIFORD

Records:

Oscar Pettiford was born in Okmulgee, Okla., Sept. 30, 1922, on an Indian reservation. His father, originally a veterinarian, formed a family band which included his wife, who taught music Oscar, and 10 other Pettiford children. Oscar started on piano in 1933, picking up bass three years later, and toured until 1941 with the family band. In 1943 Charlie Barnet heard Pettiford in Minneapolis and hired him to form a two-bass team with Chubby Jackson. After a few months Pettiford left Barnet and played with Roy Eldridge at the Onyx in New York and was co-leader with Dizzy Gillespie of the first bebop group to play on 52nd St. He made his record debut in 1943 with the Esquire All Stars. During 1944 he led his own combos on 52nd St., and in 1945 worked with Boyd Raeburn and Coleman Hawkins. He was associated with Duke Ellington from 1945 to 1948 and has rejoined him several times for brief periods. In 1949 he was with Woody Herman for five months. While recovering from a broken arm he started experimenting with

jazz solos played pizzicato on a cello. Pettiford toured with the Louie Bellson-Charlie Shavers combo in 1950, and in 1951 took his own group to Korea and Japan. Since 1952 he has free-lanced around New York, usually leading his own group.

BILL PERKINS

Records: Pacific Jazz

Bill Perkins was born on July 22, 1924 in San Francisco. He began taking piano lessons when he was 8 and played clarinet with teen-age bands after his family moved to Santa Barbara in 1937. However it was not until 1949 when he enrolled at the Westlake School of Music that he entered the music field on a full time basis, after receiving a Bachelor of Art degree at the University of California and a degree in electrical engineering at Cal-Tech. In 1950 he accepted an invitation to join the Woody Herman band and toured the United States and Europe. After developing a reputation with Herman, Perkins joined the Stan Kenton band in 1955 as featured soloist. In the same year he was signed to a recording contract and his first release was the "Bud Shank Quintet Featuring Bill Perkins."

FLIP PHILLIPS

Records: Clef, Norgran

Phillips was born Joseph Filippelli in New York in 1915, and while jobbing around Brooklyn during the middle '30's was principally a clarinetist. He joined Frankie Newton in 1940-'41, then switched to tenor sax in 1942 and played with Larry Bennett's band, from which he went to the Woody Herman orchestra during 1944-46. After leaving Herman, he worked with his own groups and now tours regularly with "Jazz at the Philharmonic."

GREGOR PIATIGORSKY

Records: Victor

The cellist was born April 17, 1903, in Ekaterinoslav, Ukraine, Russia, studied with his father, with Alfred von Glehn and Julius Klengel, and at 15 became first cellist with the Imperial Opera orchestra. He played with the Moscow Conservatory string quartet, joined the Warsaw Opera orchestra in 1922, held, first cellist's chair with the Berlin Philharmonic in 1923, and after two years spent teaching at the Scharwenka conservatory, began giving concerts as a soloist with orchestra and with chamber groups. His U. S. debut occurred Nov. 5, 1929 at Oberlin college and in 1942 he joined the faculty of the Curtis Institute. Piatigorsky has appeared in joint recitals with pianist Vladimir Horowitz and violinist Nathan Milstein and in 1949 played four concerts with violinist Jascha Heifetz and pianist Artur Schnabel.

NAT PIERCE

Records: Bethlehem

Nat hails from Boston, where he began his career by jobbing around with local groups, later playing piano with Larry Clinton's orchestra. After World War II, he formed his own big jazz band, featuring trombonist Sonny Truitt, drummer Joe MacDonald, and singer Teddi King. After playing local dates around Boston with this unit, Pierce joined Woody Herman with whom he was active as sideman and arranger until 1955. He has since settled in New York where he does freelance arranging and recording.

EZIO PINZA

Records: Victor

The basso was born May 18, 1892, in Rome and worked at various occupations, including professional bicyclist, before making his operatic debut in 1914 at the Teatro Reale dell'Opera, Rome, as King Mark in "Tristan und Isolde." He sang at LaScala, Milan, for three years, then made his Metropolitan Opera debut in 1926 as Pontifex Maximus in Spontini's "La Vestale." He remained on the Metropolitan roster for 23 years, during which time he sang 76 different roles. In 1949 Pinza branched into operetta, starring in "South Pacific," and as a result of this venture made appearances in such films as "Mr. Imperium" and on TV, where he had his own show in the 1952 season. After starring in "Fanny" on Broadway until 1956, he has gone into retirement for reasons of health.

THE PLATTERS

Records: Mercury

This quintet consists of Tony Williams, the tenor whose voice is featured in their renditions, David Lynch, second tenor, Paul Robi, baritone, Herbert Reed, bass, and the special talents of Zola Taylor the only female in the group. Their recording of "Only You" reached the best seller lists, to be followed by another

hit, "The Great Pretender." The Platters were co-starred with Bill Haley in the first full length picture based on the rhythm and blues trend.

JACK PLEIS

Records: Decca

Pleis, music director of Decca, was born in Philadelphia and was appearing on children's radio programs at 11. He left college to join Jan Savitt's orchestra as arranger and pianist, then in 1942, entered the army where he arranged for and led a camp band. After his discharge in 1946, he became pianist with Benny Goodman. When Goodman disbanded, Jack was hired as music director of London records, then as pianist for Dinah Shore.

LILY PONS

Records: Columbia

The coloratura was born April 12, 1904, near Cannes, France, studied at the Paris conservatory, entertained troops during World War I, and after further study made her operatic debut in "Lakme" at the Municipal Opera House, Mulhouse, Alsace, in 1928. Signed by the Metropolitan in 1930, she made her debut there Jan. 3, 1931, in "Lucia di Lammermoor," and is still listed on the company's roster. Pons has appeared in four Hollywood films—"I Dream Too Much," "That Girl From Paris," "Hitting a New High," and "Carnegie Hall." In addition, she maintains a heavy concert schedule.

BUD POWELL

Records: Clef

Bud is a native New Yorker, born in 1924, and at 15 gigged around Coney Island. The pianist worked with Valaida Snow and the Sunset Royals and in 1944 joined Cootie Williams. He also worked with groups headed by John Kirby and Dizzy Gillespie, and was one of the group of musicians at New York's Minton's jazz club who are said to have been the founders of bebop. Bud is currently playing club dates in New York.

CHRIS POWELL

Records: Groove

Chris Powell was born Dec. 7, 1921 in Syracuse, N. Y. He and classmate Sammy Davis Jr. entertained audiences at Washington Irving Grammar. Chris' professional debut was on the Pet Milk show in 1930. He then organized a tramp band to pay for his schooling. At Syracuse university where he received his B. A. degree, he organized the Five Blue Flames. After one year in service, he worked with Mal Hackett, John Kirby, Earl Bostic, and Noro Morales. Chris then returned to Syracuse to re-form his group and on the strength of one audition was booked for a 13 week engagement. A record contract followed and his releases included "Young Man With A Horn," "Mr. Sandman," "Unchained Mambo," and "Chinatown."

MEL POWELL

Records: Vanguard

Born Feb. 12, 1923, in New York City, Mel began playing piano during his pre-grammar school days and at 12 organized his own band, which played professional dates. After graduation he played with the bands of Zutty Singleton, George Brunis, Jimmy McPartland and Bobby Hackett. In 1940 he joined Muggsey Spanier, then moved to Benny Goodman's orchestra (1940-'42), Raymond Scott (1942-'43) and Glenn Miller (1943-'45). While studying with Joseph Schillinger during the late 40's he appeared off and on with the various Goodman groups, and did studio work in Hollywood.

PEREZ PRADO

Records: Victor

Billed as the "King of the Mambo," Prado was born in Mantanzas, Cuba, in 1922, where he received his musical education and played with the Orquesta Casino de la Playa. Later he formed his own orchestra, with which he scored in Mexico City in 1948. Soon Prado was appearing in movies, nightclubs and theaters throughout Latin America. In the U. S. he has appeared in nightclubs and ballrooms and has had several top-selling discs.

JOSEPHINE PREMICE

Records: Coral

Josephine was born in Brooklyn 26 years ago. As a child she studied violin and went on to dancing lessons. She auditioned for Katherine Dunham who was choreographing a show, and was immediately signed up for the production. Then Josephine concentrated on her singing and appeared at the Village Vanguard and the Blue Angel as a single. A successful European tour followed.

ANDRE PREVIN

Records: RCA Victor

Previn was born April 6, 1929, in Berlin, was educated at the Royal Conservatory of



Buddy Rich

Music there, and studied piano privately with Joseph Achron, Max Rabinowitsch and Mario Casteruovo-Tedesco. He began his career as a jazz pianist, then made his classical concert debut at the Hollywood Bowl in 1947. Signed by MGM studios in 1946 at the age of 17, Previn became a musical director there in 1948 and has since composed, scored and conducted for various films. His compositions include a violin concerto, a clarinet sonata, a suite for two pianos, a series of piano etudes, "Three South American Sketches," and "Variations on 'Three Blind Mice'."

LOUIS PRIMA

Records: Capitol

Louis was born in New Orleans, La., Dec. 7, 1911, and played violin in childhood. Later he switched to trumpet and from 1930 to 1933 shuttled from New Orleans to New York, playing with Red Nichols' band. In 1933 he formed his own Dixie group which first attracted attention at New York's Famous Door nitery in 1935. Prima has been active as a leader ever since.

PAUL QUINICHETTE

Records: EmArcy

The tenor saxist was born in Denver in 1921 and attended college there and in Nashville. He gigged around Omaha with Nat Towles and Lloyd Hunter and after a few months with Shorty Sherock's quintet joined the Jay McShann band in 1942. After leaving McShann he successively worked in the bands of Johnny Otis, Louis Jordan, Lucky Millinder, Eddie Wilcox and Hot Lips Page and in 1951 joined the Count Basie band which he left in 1953 to form his own combo.

BOYD RAEURN

Records: Columbia

Boyd Raeburn was born Oct. 27, 1913 in Platte, S. D. He studied music privately until he entered the University of Chicago, where he led the campus dance band. In 1942 starting out with a "Mickey Mouse" type band he brought the group to New York for the first time, to discover that the Mickey Mouse bit might be more profitably left to Disney. Two years later he headed east again, and for the next two years, the Raeburn band, along with Herman's, became a gathering place for



Artie Shaw

young talent of the flowering boy school. Sidemen in 1944 included Dizzy Gillespie, the late Sonny Berman, Trummy Young, Earl Swope, Al Cohn and others. The public wasn't ready for the Raeburn band, which was labelled too advanced and in 1947 Boyd disbanded. In 1948 he reorganized and played occasional dates around New York until 1952 when he retired to enter the furniture business. The challenge of organizing a good dance band with a sound all its own has brought Boyd once again out of retirement.

JOHNNIE RAY

Records: Columbia

Ray was born Jan. 10, 1927, in Dallas, Ore. He left home at 17 in a vain attempt to crash Hollywood but wound up playing piano and singing in small bistros around Los Angeles and, later, in the Middle West, writing his own material, meanwhile. His songs attracted the attention of a territorial plugger, Bernie Lang, who became Ray's personal manager. A GAC pact followed, then another nitery tour, during which Johnnie was spotted (in April, 1951) at The Flame, Detroit, by disc jockey Robin Seymour, who urged Columbia Records' Danny Kessler to hear Ray. Kessler signed Johnnie, who soon scored mightily with a coupling of "The Little White Cloud That Cried" and "Cry." He has made several successful tours since, then came back with his first hit record in years in '56 with "Walkin' in the Rain."

HENRI RENE

Records: Victor

Henri Rene, arranger, conductor, and assistant manager of artists and repertoire for RCA Victor, was born in New York, but spent his childhood in Germany, where he studied piano at the Royal Academy of Music in Berlin. On his return to the U. S., Rene played banjo and guitar in the bands of Charles Strickland and Eddie Woods and toured as a pianist on the Balaban and Katz circuit. In 1926, he travelled through Europe with his own orchestra, settling in Berlin to become chief arranger with the Electrola Record Co., and later, musical director for UFA films. On his second return to the U. S., in 1936, Rene became director of the international music department at Victor.

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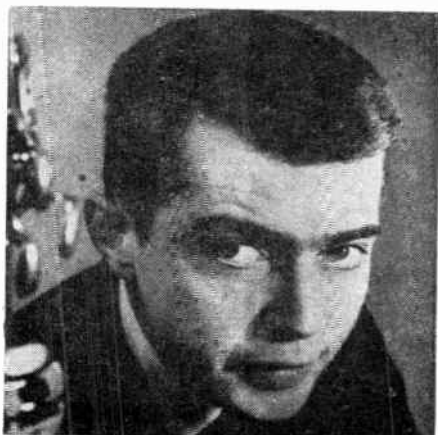
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ber 22. He began playing the clarinet in grade
school and worked in a school swing band.
After graduation Willie
and Allentown. One evening
afterward the Restum Kats

ALVINO REY

Records: Capitol
Alvino began inventing and performing
in grade school in Cleveland. When he
hooked up his first guitar to a wall socket
and got a range of tones impossible to obtain
on the standard guitar, he set the stage for
the rise of the electric guitar. He's played
with Phil Spitalny's orchestra and has been
a soloist and lead of network staff orchestras
and his own band. He was featured with
Horace Heidt's band, too. Recently, he's ap-
peared on TV and has toured with his own
quintet.

BUDDY RICH

Records: Norgran
Bernard (Buddy) Rich was born in 1918 in
Brooklyn and has been playing drums since
early childhood. His first big job was with Joe
Marsala. This was followed by a period with
Leith Stevens, then in 1938 he joined Bunny
Berigan. Next Rich played with Artie Shaw
and Tommy Dorsey, remaining with the latter
for eight years before organizing his own band
in 1947. After three years as a leader Buddy
toured with "Jazz at the Philharmonic" until
1953, when he joined Harry James. He ap-
peared with the Dorseys for a time, return-
ing to JATP in 1955. He opened in Las
Vegas in the latter part of 1955 with his
own group that also featured Buddy as a
singer and dancer.

NELSON RIDDLE

Records: Capitol
Nelson has played trombone and arranged
for Jerry Wald, Charlie Spivak, and Tommy
Dorsey. His 1950 arrangement of "Mona Lisa"
for Nat Cole brought him immediate success
and a contract as conductor-arranger with
Capitol records. His own recording band has
been very successful. He is conducting and
arranging all of Frank Sinatra and Nat Cole's
records, in addition to filling motion picture
assignments for several major studios.

MAX ROACH

Records: EmArcy
Drummer Maxwell Roach was born in
Brooklyn in 1924, and after finishing school
in 1942, worked with Charlie Parker. He next
joined Dizzy Gillespie in 1943, then went to
the west coast with Benny Carter before re-
joining Gillespie in 1946. When Diz left New
York, Max free-lanced around Gotham with
combos led by Coleman Hawkins, Allen Eager,
Charlie Parker, Todd Dameron, Miles Davis,
and others, then toured with "Jazz at the
Philharmonic" in 1952. With Clifford Brown,
he led a five-piece group very successfully
until the untimely death of Brown in an
automobile accident in the summer of '56.
Now has his own combo.

EILEEN RODGERS

Records: Columbia
Eileen was born and educated in Pitts-



Muggsy Spanier

burgh. Her first singing engagement was at
that city's Carnival lounge. A tour of local
clubs followed. While she was in Chicago to
appear on a TV show, Charlie Spivak heard
her. She was featured vocalist with his band
for two years. She decided to try her luck
as a single and landed her current contract
with Columbia Records.

SHORTY ROGERS

Records: RCA Victor
Milton M. Rogers was born in Great Bar-
rington, Mass. April 14, 1924. He studied
trumpet at the High School of Music & Arts
in New York and composing and arranging
with Dr. Wesley LaViolette, and at L. A.
Conservatory. Shorty spent six months in
Will Bradley's band in 1942 and was with
Red Norvo from 1942-'43. He entered the
army in 1943. He played with Butch Stone
and Charlie Barnet in 1947, and was with
Stan Kenton in his first "innovations" tour
in 1950. After playing trumpet with Kenton
for 1 1/2 years, he stayed on as arranger. In
1953 he worked with Howard Rumsey at the
Lighthouse, and was seen mostly as a leader
of his own combo in '54-'55. He has been
active in writing music for motion pictures
and also is west coast artist and repertoire
man in RCA Victor's jazz department.

AL ROMERO

Records: Victor
Aldemaro (Al) Romero was born in Valen-
cia and has conducted orchestras of anywhere
from 60 musicians to an intimate group of
five. While in Caracas he did three radio
programs daily. He has also written back-
ground music for Venezuelan movies and has
appeared in some as well.

DAVID ROSE

Records: MGM
Chicago-born David Rose started out in the
music business after graduation from high
school by jobbing with several bands, later
switching to arranging. His arranging talents
eventually brought him to Hollywood where he
did extensive studio work. The versatile Rose
then formed his own orchestra and shifted to
composing and conducting. Among Rose origi-
nals on wax are: "Holiday for Strinks,"
"Polcinana," "Our Waltz," and "Dance of the
Spanish Onion."

FRANK ROSOLINO

Records: Bethlehem
Frank Rosolino was born in Detroit, Aug.
20, 1926. His father started him on the guitar
at 10, he began trombone lessons in the 8th
grade and continued studying through high
school. When Frank was 18 he joined the
army and played in service bands in the
States and the Philippines. He was with
Bob Chester in 1946-'47, then with Glen Gray
for six months, with Gene Krupa, 1948-'49,
then Herbie Fields, and Georgie Auld, was
with Kenton in 1953-'54, then left to reside in
California, where he has been working with
his own group and with Howard Rumsey's
Lighthouse All-Stars.

LILLIAN ROTH

Records: Coral
Lillian was born in Boston, Mass., in 1910,
of stagestruck parents. The Roth family moved
to New York and enrolled Lillian at the Pro-
fessional Children's School. As a child, Lillian
played in Winthrop Ames' productions, co-
starring with Harry Beresford. Later she en-
tertained with vaudeville impersonations.



Frank Sinatra

Lillian's first appearance on the musical
comedy stage was in the Chicago company of
"Artists and Models" in 1924 at the age of
14. Afterward she sang at Billy Rose's club,
in Earl Carroll's Vanities, and with Ziegfeld's
Frolics. Movie assignments followed. Recently
Lillian staged a courageous comeback for
which she received critical acclaim. Her
poignant autobiography, "I'll Cry Tomorrow"
made an equally inspiring motion picture.

STAN RUBIN

Records: Jubilee
Stan is the leader of the Tigertown Five,
a group of Princeton men who have found
popularity through Dixieland jazz. Stan, the
clarinetist, organized the group, which has
toured colleges and night spots here and
abroad.

ARTUR RUBINSTEIN

Records: RCA Victor
Pianist Artur Rubinstein, a native of War-
saw, Poland, displayed musical talent at the
age of three, and as a youngster was under
the tutelage of Prof. Heinrich Barth. At 11,
the young Rubinstein made his formal debut
in Berlin, and by the time he was 16, he had
spread his talents to encompass most of Ger-
many and Poland. In 1906 Rubinstein came to
the U. S. where he made his New York debut
at Carnegie Hall with the Philadelphia orches-
tra. During the next several years he appeared
in concerts extensively throughout Europe and
England but left Europe when World War II
broke out; he became a U. S. citizen in 1946.

ERNIE RUDY

Records: Derby
Ernie is a former member of the Sammy
Kaye ork who since forming his own band
has appeared at such famous hotels as the
New Yorker in Manhattan, and the Cavalier at
Virginia Beach. Rudy and his boys combine
danceable music with comedy acts.

PETE RUGOLO

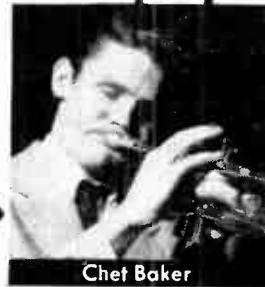
Records: EmArcy
Rugolo was born Dec. 25, 1915, in Sicily,
was graduated from San Francisco State col-
lege in 1938 and received his M. A. degree
from Mills College in 1940. His principal study
in composition was with Darius Milhaud. He
played piano in dance orks on the West Coast
and French horn with the Sonoma County
symphony before becoming an arranger for
Johnny Richards' ork in 1940. After army
service, Rugolo returned to music in 1945, de-
voting himself to arranging, chiefly for Stan
Kenton's ork, for which he has written some
30 original works as well. He has spent the
last several years in Hollywood doing motion
picture writing and recording with his own
handpicked band comprised chiefly of ex-
Kentonites.

HOWARD RUMSEY

Records: Contemporary
Born in 1917 in Brawley, Calif., Rumsey
studied piano for eight years but appeared
first as a drummer in school and municipal
bands, and later with local dance bands. While
in college, he learned bass and jobbed in Los
Angeles with small groups, touring with Vido
Musso's band in 1938. He next joined Stan
Kenton's first band, leaving in 1942, and in
the following years played in many bands, in-
cluding those of Freddie Slack, Alvino Rey,
Charlie Barnet, Barney Bigard, and Wingy
Manone. In 1948 he gave his first jazz concert
at the Lighthouse club, Hermosa Beach, Calif.,
where he is still appearing.



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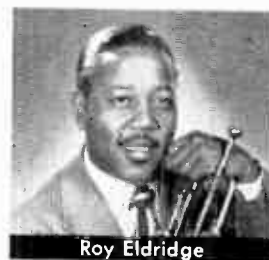
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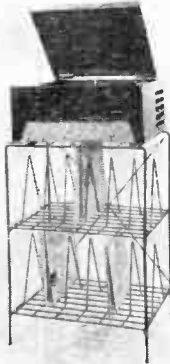


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PEE WEE RUSSELL

Records: Atlantic

The Dixie clarinetist was born March 27, 1906, in Webster Groves, Mo., and played clarinet with the Western Military Academy band and with student orks at the University of Missouri, which he left to join a touring tent show ork. Next he joined Herbert Berger's band for engagements in Juarez, Mexico, subsequently serving as sideman with Peck Kelley's Bad Boys, Frankie Trumbauer's ork, Red Nichols, Paul Specht and Louis Prima's combo at the Famous Door, New York. Then began Russell's long association with guitarist Eddie Condon in whose combos the clarinetist has played both at Nick's nitery in Greenwich Village and at Condon's own club there.

BILL RUSSO

Records: Atlantic

William Joseph Russo Jr. was born in Chicago, June 25, 1928. He studied with Lenile Tristano from 1943-'47. He planned to become a lawyer, and attended De Paul university, Roosevelt college, and the University of Illinois. He played trombone with Billie Rogers orchestra 1943, Orrin Tucker, 1944, and Clyde McCoy. 1945. From 1945-'46 he arranged for Johnny (Scat) Davis, and from 1948-'49 was leader and trombonist of a rehearsal group, "Experiment in Jazz," which gave concerts in Chicago. Russo was associated with Kenton as arranger from 1950 to '55, then returned to Chicago, where he has been writing, studying, and teaching since. His jazz ballet, "The World of Alcina," was released on Atlantic at the end of '56.

JIMMY RUSHING

Records: Vanguard

James Andrew Rushing was born in Oklahoma City, Okla., Aug. 26, 1903. He played violin and piano by ear and entered in the music business by singing in after-hours spots in California in 1925. Jimmy was associated with Walter Page's Blue Devils 1927-'28, Benny Moten in 1929, and joined Count Basie in 1936. In the 14 years that followed he was one of the Basie band's mainstays with his style of blues shouting. In 1950 Rushing formed his own septet and went out on road and theater circuits. In 1952 he gave up the band to do freelance night club work.

SAL SALVADOR

Records: Bethlehem

Sal Salvador was born in Monson, Mass., Nov. 21, 1925. He started playing guitar professionally in 1945 with local bands around Springfield, Mass. In 1949 he went to New York, where he worked with Terry Gibbs and Mundell Lowe and at Radio City Music Hall in 1951. He recorded at Columbia as accompanist for Marlene Dietrich and others. During 1952 Sal toured with Stan Kenton for a year then returned to New York to freelance. Since 1954 he has led his own combo in night clubs.

FELICIA SANDERS

Records: Columbia

Felicia Sanders was born in New York City in 1927 and moved to California in 1942. She studied modern dance and piano and after her student days at the University of Southern California made some transcriptions with a studio band and played a few local nightclub dates. Then she cut some demonstration records, one of which was brought to West Coast



George Shearing

jazz musician Benny Carter, who became her mentor. He brought Felicia to the attention of Mitch Miller, and she began recording for Columbia, hitting her strongest with Percy Faith's ork on the 1953 disc click "Song from Moulin Rouge."

JESUS MARIA SANROMA

Records: Victor

Born Nov. 7, 1902, in Carolina, Puerto Rico, Sanroma studied at the New England Conservatory on a government scholarship, and was graduated in 1920 as winner of the Mason and Hamlin Grand Piano Prize. He studied with Alfred Cortot in Paris and Artur Schnabel in Berlin before making his debut in Boston in 1924. Subsequently the pianist toured the U. S., Europe and Central and South America, was official pianist of the Boston symphony from 1925 to 1943, served on the faculty of the New England Conservatory and spent five summers as visiting professor of piano at the University of Puerto Rico.

BOB SANTA MARIA

Records: MGM

Bob was born July 4, 1928, in Passaic, N. J., and began studying voice and piano at 9. After high school graduation he worked with such local bands as Dick Farlow's and Joe Payne's, with whom he also learned to play bass. In November, 1952, Bob won an Arthur Godfrey "Talent Scouts" contest and in March 1953, signed with MGM Records.

LEON SASH

Records: Storyville

Leon is an accordionist, composer, and arranger. The Chicago-born musician has been blind since the age of 11 and has worked professionally since he was 16. Winning an amateur contest led Leon to a tour of the theater circuit in the early '40s. Since 1943 he has toured with his own group, which includes his wife Lee on bass and vocals.

SAUTER-FINEGAN

Records: Victor

Born in Brooklyn, Ed Sauter played trumpet and drums in Teachers College Symphony orchestra and got his first professional job with Archie Bleyer, later playing trumpet with Charlie Barnet and Red Norvo. At 23 he turned arranger for Norvo and Mildred Bailey, wrote for the Benny Goodman band from 1939 to 1944, and also has written for Tommy Dorsey, Artie Shaw, Woody Herman, and Ray McKinley. Sauter studied theory at Juillard in 1935, with Louis Gruenberg in 1936, and under Bernard Wagenaar and Stefan Wolpe from 1945 to 1950. In 1952 he and Bill Finegan organized their own band which recorded exclusively for the first year, then took to the road in 1953. Finegan was born in Newark, N. J., and studied music in high school, organizing his own nine-piece student band. His first professional job was as pianist with a trio in a restaurant. Turning to arranging, he joined Glenn Miller in 1938, remaining four years, then moving to the Tommy Dorsey ork. for which he wrote arrangements from 1942 to 1952. He studied composition under Wolpe in 1947-'48 and theory and composition at the Paris conservatory under Valerie Soudere.

BIDU SAYAO

Records: Columbia

The soprano was born May 11, 1906, in Rio de Janeiro, studied voice with Jean de Reszke



Mel Torme

in Nice, France, and made her debut in 1925 in a concert at the Teatro Municipal, Rio. Her operatic debut, as Rosina in Rossini's "Barber of Seville," took place at the Teatro Reale, Rome. Next Sayao sang at the Paris Opera, at LaScala in Milan and at the Royal Opera in Brazil before making her U. S. debut April 16, 1936, with the New York Philharmonic under Toscanini. Her Metropolitan Opera debut came on Feb. 14, 1937 in "Manon." The soprano has sung also with the San Francisco opera company and on many radio broadcasts and has recorded extensively for Columbia.

WALTER SCHUMANN

Records: Victor

Walter Schumann's only musical training consisted of three years of piano lessons. In college he organized a campus band, and shortly after was arranging for Eddie Cantor and Andre Kostelanetz. Before entering the Army, where he was a director for the Armed Forces Radio Service, he served as choral director of RKO pictures. Schumann worked as composer and musical director for U-I studios in 1946-'47, and also did the music for many radio and TV shows. Recent accomplishments include the musical scoring of the play, "John Brown's Body," and the organization of the Voices of Walter Schumann singers.

BOB SCOBEEY

Records: Good Time Jazz

Bob Scobee was born in Tucumcari, N. M., Dec. 9, 1918. He was raised in California where he studied trumpet with classical teachers. Bob worked in radio staff bands, dance orchestras and theater pit bands around San Francisco and entered the jazz field after meeting Lu Watters in 1938. From 1940 until 1950, except for three and a half years in the army, he was associated with the Yerba Buena Jazz Band. He then organized his own group which met with success in Oakland, and played at the annual Dixieland Jubilee in Los Angeles.

BUD SHANK

Records: Pacific Jazz

Bud Shank, born in Dayton, Ohio, May 27, 1926, began his musical training at the age of ten. His first instrument was the clarinet. His high school days were spent in Durham, North Carolina, and he attended the University of North Carolina where he played in the college dance band. After leaving the university, he settled in Hollywood, California and studied flute and saxophone. After gaining valuable jazz experience playing with Kenton, Barnet, Rey, and the Lighthouse All Stars, Bud formed his own group comprised of Claude Williamson, Don Prell, Chuck Flores.

CHARLIE SHAVERS

Charles James Shavers was born in New York Aug. 3, 1917. Trumpeter-arranger Shavers first musical experience was as a banjoist. He worked with Frank Fairfax in Philadelphia in 1935 and with Tiny Bradshaw and Lucky Millander in 1936, then gained national prominence as principal soloist and arranger with the John Kirby combo. He remained with Kirby until 1944, but during the last year worked mainly with Raymond Scott at CBS occasionally doubling with Kirby. From 1945 to 1949 he toured with Tommy Dorsey's band, rejoining it briefly on several occasions. In 1950 he ran a sextet jointly with Louie Bellson and Terry Gibbs. Charlie toured with "Jazz at the Philharmonic" in 1952 and 1953. In 1953 and 1954 he worked occasionally with Benny Goodman, fronted his own group in New York, and freelanced on record dates.

DONALD SHIRLEY

Records: Cadence

Don Shirley was born at Kingston, Jamaica, Jan. 29, 1927. At the age of 9 he was extended an invitation to study theory with Mitlovlanski at the Leningrad Conservatory of music. He later studied with the famous organist Conrad Bernier, and advanced composition with both Bernier and Dr. Thaddeus Jones. Shirley made his concert debut with the Boston "Pops" Symphony orchestra in 1945. His first experiments in modern music came during an engagement at the Blue Mirror in Washington, D. C. His music took on its present form in 1953 when he played at the Streamliner in Chicago. Shirley's style of play stems from his use of some of the more serious forms and techniques along with current popular music and jazz forms.

BOBBY SHORT

Records: Trend

Bobby Short, who was born in Danville, Ill., toured the country at the age of 12 as a

piano prodigy. After a tour of night clubs, theaters, and appearances with bands, he returned to Danville to resume his education. Upon completing high school he returned to the night club circuit and in Hollywood had his own television show. This was followed by European engagements and a recording contract.

HORACE SILVER

Records: Blue Note

Born in 1928 in Norwalk, Conn., Silver studied organ, piano, and tenor sax, and appeared professionally first as saxist, after switching to piano. While playing in a Hartford club, he was discovered by Stan Getz who hired him to play with his combo. After a year with Getz, Silver worked successfully with the combos of Terry Gibbs, Coleman Hawkins, Oscar Pettiford, Getz again, Bill Harris, and in 1953, joined Lester Young's group. He is presently working with his own combo.

FRANK SINATRA

Records: Capitol

Francis Albert Sinatra was born Dec. 12, 1917 in Hoboken, N. J., and sang in the glee club at Demarest High School there. From 1933 to 1936 he worked as helper on a delivery truck of the Jersey Observer, then began winning local amateur contests as a singer. In 1937 Sinatra and three instrumentalists, Major Bowes amateur show and won a contract as a touring unit. In 1939 after a brief period as a singing waiter and emcee at the Rustic Cabin, Teaneck, N. J., he was signed by Harry James and soon thereafter joined Tommy Dorsey. In 1943 he broke away to single, landed the starring spot on the radio "Hit Parade" series and became an overnight sensation. In that year his appearance in RKO's "Higher and Higher" began a film career that was climaxed last spring with an Academy Award for his performance in Columbia's "From Here to Eternity." He has been in great demand ever since for movie roles, most notable being his portrayal of a narcotics addict in "Man with the Golden Arm."

GEORGE SIRAVO

Records: Decca

Siravo was born in New York and began his career with Harry Reser's ork on the Cliquot Club radio show, later joining Glenn Miller, Jan Savitt, Gene Krupa, and Charlie Barnet. In 1942 he began arranging, soon scoring for Frank Sinatra on the singer's radio-TV shows and records. Next came five years of arranging for Warner Brothers, MGM, and Universal film studios.

ZOOT SIMS

John Haley Sims was born in Idlewood, Calif., Oct. 29, 1925. He played clarinet in grade school, and tenor sax with Kenny Baker in 1941, Bobby Sherwood 1942-'43, Sonny Dunham, Bob Astor 1943, Benny Goodman, Sid Catlett, 1944. He was in the army from 1944-'46, then rejoined Goodman, and played with the Bill Harris sextet at Cafe Society Uptown. From 1947-'49 he was one of the "Four Brothers" sax team with Woody Herman. Following this, Zoot freelanced around New York for several years, toured Europe in 1950 with the Benny Goodman Sextet, and joined Stan Kenton in 1953. In 1954 he started free-lancing around California, then went back to New York in '55.

ETHEL SMITH

Records: Decca

It was at Pittsburgh's Carnegie Tech that Ethel studied organ and piano. After graduation, she got a job playing in the pit for a Shubert show. Next came an offer to accompany a singer in one of Hollywood's studios, where she switched to electric organ. Next came niter engagements and an appointment as entertainment director of the first Pan-American conference in which post she toured 17 countries. Ethel played at Rio de Janeiro's Copacabana, then signed for the "Hit Parade" radio show. Appearances in MGM movies followed.

JOHNNY SMITH

Records: Victor

Johnny was born in Birmingham, Ala., and reared in Portland, Me., where he began as a hillbilly guitarist, later switching to jazz. After a four-year stint in the army air force where he played trumpet, violin and viola in the service music groups, he returned to Portland to work on the local NBC station. He next worked as trumpeter and guitarist with all groups of the New York NBC musical staff, including the NBC Symphony. Johnny has also arranged and played for Benny Goodman, recorded with Gene Krupa, and was featured with Paul Lavalle's Cities Service band for

several years. The guitarist has done extensive radio-TV production work, writing and conducting on many shows, including the "Firestone Theater" and the Dave Garroway show.

KATE SMITH

Records: Columbia

Katherine Elizabeth Smith was born in Greenville, Va., and first attracted attention in such Broadway musicals as "Hollymoon Lane," "Hit the Deck," and "Flying High." Next she began recording, then in 1931 acquired a 15-minute radio program that soon established her as a name entertainer. She became vastly popular on personal appearance tours in the '30's, establishing a house record at the New York Palace theater that stood for 20 years. In 1938, she turned radio commentator and during World War II, entertained troops in the U. S. and Canada. Shortly after the war she entered TV with a daytime series.

SOMETHIN' SMITH

Records: Epic

"Somethin'", who leads the group known as the Redheads, studied banjo as a child in Norfolk, Va. He was an Arthur Godfrey talent scout winner in 1946. The group includes Saul Striks, piano; and Major Short, bass. Saul and Major both majored in music at UCLA. The trio met in Santa Monica in 1948. They're currently appearing at clubs and theaters throughout the country and on TV.

BILL SNYDER

Records: Decca

The composer of "Chicago Concerto" was born and reared in the Windy City, studied piano in childhood, and turned professional by organizing a two-piece piano team which played in radio until Snyder entered the service. Back in civilian life, he formed an orchestra shaped around his piano style and soon was an established niter attraction. Snyder struck paydirt on records with his 1951 disc of "Bewitched, Bothered, and Bewildered."

LARRY SONN

Records: Coral

Although Larry calls New York his home, he's spent a good deal of his life in Mexico. He attended Mexico City college, where he majored in music. He followed that up by winning a scholarship to Juilliard. He has played trumpet with Bobby Byrne, Vincent Lopez, Charlie Barnet, and Hal McIntyre. Now he's leading his own band, currently touring the country. The band's sounds are modern, with jazz and dance arrangements.

JERI SOUTHERN

Records: Decca

Jeri Southern born in Royal, Neb., switched from teaching piano to doing club work around Omaha in her own instrumental trio. After a Navy recruitment stint throughout the midwest she was booked into the Hi-Note in Chicago where she began to attract attention as a vocalist. As a result, Jeri was signed for an airshow, played other Chicago clubs, started to record and began a nightly TV show. Her records include: "You Better Go Now," "Dancing on the Ceiling," and "Something I Dreamed Last Night."

MUGGSY SPANIER

Records: Decca

Francis Joseph Spanier was born Nov. 11, 1906, in Chicago where he was educated, and began his career as a cornetist with Sig Meyers in 1922. He later played with the bands of Floyd Towne, Joe Kayser, Red Miller, Ted Lewis, and Ben Pollack. In 1938 he retired from music for a year because of illness, and reappeared in 1939 as leader of a small combo which later expanded to an ork in 1940. He next joined Bob Crosby, leaving in 1941 to form his own band once more, then to Ted Lewis in 1943-'44. Since leaving Lewis, Spanier has done extensive combo work.

CHARLIE SPIVAK

Born in New Haven, Conn., Spivak studied trumpet in childhood and began his professional career with the late Paul Specht's ork. He later played in the bands of Ben Pollack, the Dorsey brothers and Ray Noble before becoming a free-lance radio musician. He was heard on such programs as the "Ford Symphony Hour," "The Kate Smith Hour," and the Fred Allen show. Heading his own band, Spivak achieved popularity in 1941. Some of the band's records include: "It's So Peaceful in the Country," "Dreamville, Ohio," and "Stompin' Room Only."

DICK STABLE

Records: Capitol

Stable was born May 9, 1909, in Newark, N. J. In his teens he joined the Joe E. Brown show, "Captain Jinx," as a saxist, then played in the pit for such Broadway musicals as "Good News," "Strike Up the Band," and "Sunny." He played with the bands of George Olsen, Jules Angel, and Ben Bernie before forming his own orchestra in 1936. After wartime service, he re-formed and in 1947 became music director for Martin and Lewis. Since the comics' split, he has been working with his band in Hollywood.

JO STAFFORD

Records: Columbia

Jo was born in Coalinga, Calif., and studied voice from early childhood with coloratura ambitions. After forming a trio with her sisters, however, she began singing with "The Crockett Family of Kentucky" in a radio series over KJNX, Hollywood, in 1935. She joined the Pied Pipers vocal group in 1937, remaining when the unit was absorbed into the Tommy Dorsey orchestra, and left in 1944 to sing. Since that time Jo has done much radio, record and TV work.

JESS STACY

Records: Atlantic

Jess Alexandria Stacy was born in Cape Girardeau, Mo., Aug. 4, 1904. He started his career by playing piano on Mississippi riverboats in 1925, then worked with Art Kassel, Louis Panico and other bands in Chicago and New York from 1926-'34, rising to swing fame in the Benny Goodman band, of which he was a featured member, from 1935-39. After leaving Goodman he spent three years with the Bob Crosby Band, then returned briefly to Goodman, and launched his own big band in 1944-'45. He rejoined Goodman occasionally for record dates and appearances in the late '40s, then worked with Jack Teagarden and various combos on the west coast.

KAY STARR

Records: Victor

Born Kay Starks July 21, 1922, in Dougherty, Okla., Kay was singing over WREC, Memphis, while in her teens. Next she sang with Joe Venuti's group and soon thereafter joined the Bob Crosby band. While in New York she made some records with Glenn Miller, then rejoined Venuti, later shifting to Charlie Barnett's band, before becoming a popular soloist on such discs as "Bonaparte's Retreat," "Wheel of Fortune," "Wabash Cannonball," and "Side by Side."

ELEANOR STEBER

Records: Columbia

The soprano was born July 17, 1916, in Wheeling, W. Va., and educated at the New England Conservatory of Music. She gave concerts and did radio work over WEEI, Boston, prior to winning a "Metropolitan Opera Auditions of the Air" contest in 1940, making her debut with that company in December, 1940, as Sophia in "Der Rosenkavalier." Subsequently she appeared as soloist with the New York Philharmonic symphony under Bruno Walter in Mozart's "Requiem," toured army camps during World War II, appeared at the Glyndebourne Opera festival in 1947, and has given concerts throughout the U. S. and Europe and done considerable radio work, principally on the Ford hour.

ISAAC STERN

Records: Columbia

The violinist was born July 21, 1920, in Kremnietz, Russia, and began studies at 8, making his debut in 1931 at the age of 11 with the San Francisco Symphony under Pierre Monteux. His New York debut took place Oct. 12, 1937, at Town Hall. Stern toured the South Pacific during World War II, was heard on the soundtrack of the Warner Bros. film, "Humoresque" in 1946, and has since toured the U. S., Europe, South America and Australia.

RISE STEVENS

Records: Victor

The mezzo-soprano, born Rise Steenberg, June 11, 1913, in New York, was educated at Juilliard and studied voice in New York, Salzburg and Prague. She sang with the Opera Comique company at the Heckscher theater, New York, from 1930 to 1932, and after operatic work in Prague and in South America, made her Metropolitan debut in "Der Rosenkavalier" Nov. 22, 1938. Subsequently she has appeared at the Glyndebourne Festival with the San Francisco opera company, ubiquitously on radio ("Telephone Hour," "Firestone Hour," "James Melton Show," "Cresta Blanca Show,"

"Coca Cola Hour," "Prudential Family Hour," etc., etc.) and on the screen in "The Chocolate Soldier," "Going My Way," and "Carnegie Hall."

TERRI STEVENS

Records: RCA-Victor

Terri studied opera singing for years and has auditioned at the Met. She had her own radio show on WTIC, Hartford, and sang with local bands there. She sang at New York's Copacabana and was vocalist with Desi Arnaz for one year. After a return to the Copac and her own show on New York radio station WINS, she was signed by Victor. Her hit rendition of "Unsuspecting Heart" brought her recognition.

SONNY STITT

Records: Roost

Edward "Sonny" Stitt was born in Boston, Mass., Feb. 2, 1924, and was first heard in Detroit, then appeared in Newark and New York in 1945-'46, where he recorded for Savoy records with Miles Davis and Dizzy Gillespie. In 1950 he switched from alto sax to tenor sax, and shortly thereafter led a jazz band in partnership with Gene Ammons. Sonny is currently on tour with his own band.

LEOPOLD STOKOWSKI

Records: Victor

The conductor was born April 18, 1882, in London and educated at the Royal College of Music there. He served as organist at St. James Church, London, and later at St. Bartholomew's in New York before becoming conductor of the Cincinnati orchestra, a post he held from 1909 to 1912. He led the Philadelphia orchestra from 1912 to 1936 and subsequently conducted the All-American Youth orchestra (which he also founded), the New York City Symphony, and Hollywood Bowl Symphony. Stokowski has made many appearances as a guest conductor in recent years and has been seen in such motion pictures as "Big Broadcast of 1937," "One Hundred Men and a Girl," "Fantasia," and "Carnegie Hall." He is the author of a book, "Music for Us All," and his compositions include "Gypsy Rhapsody," "Negro Rhapsody," "Frelude on Two Ancient Liturgical Melodies," "Dithyrambe" (a chamber work), and several organ pieces.

AXEL STORDAHL

Records: Capitol

Axel Stordahl claims Staten Island, New York, as his home town. He was born August 8, 1913. He began in the music business as a trumpeter, and was with Tommy Dorsey seven years singing in a group and arranging for the orchestra. There he met Frank Sinatra and soon after left as Sinatra's music chief. He is currently a music director for Capitol Records.

GALE STORM

Records: Dot

Gale has been a successful motion picture and TV actress. Now she finds a successful career as a vocalist. Her career in the movies began when she won a Hollywood contract in a nationwide radio contest. After several years in pictures, she switched to TV, to star in "My Little Margie." Her first two record releases, "I Hear You Knockin'" and "Memories Are Made of This" were among the top 10 most popular tunes. Gale plans to double as actress-vocalist in years to come.

TED STRAETER

Records: Decca

Ted has been a successful pianist, conductor, arranger, composer, vocal coach, and choral director, although he's scarcely more than 30 years old. His orchestra has appeared at top hotels and clubs throughout the nation. In addition, he's coached such stars as Gertrude Niesen, Carol Bruce, and Bea Wain. He did all the arranging and choral work for Kate Smith's radio shows, and has played with Paul Whiteman's orchestra. He's currently leading his band at the Persian room of New York's Hotel Plaza.

IGOR STRAVINSKY

Records: Columbia

Born June 17, 1882, in Oranienbaum, Russia. Stravinsky showed musical promise at an early age but studied law at the University of St. Petersburg. Rimsky-Korsakoff advised him to drop law in favor of music. At 25 he wrote "Fireworks" which was followed shortly afterwards by the ballets, "Firebird," "Petrouchka," and "The Rite of Spring." About 1914 began the period of small chamber and solo works, among them "Pribaoutki," "Three Japanese Lyrics," "Renard," the original score of

"Les Noces," "Story of the Soldier," "Ragtime," and "Piano Rag Music." In 1919 with the composition of the "Pulcinella" ballet on themes of Pergolesi, he embarked on a "neo-classic" period marked by such compositions as his octet for wind instruments, the opera buffa "Mavra," the piano "Concerto" and the "Sonata" and "Serenade" for piano. Next came the use of voices in "Oedipus Rex," "Symphony of Psalms," and of strings in "Apollon Musagete," and the adaptation of Tchaikowsky themes in the ballet, "The Fairy's Kiss."

"Persophone," a concerto for two pianos, the ballet, "Jeu de Cartes," and the "Dumbarton Oaks" concerto are the last important works preceding his residence in the U. S. Here Stravinsky has produced "Dances Concertantes," "Norwegian Moods" and two symphonies—the "Symphony in C," dedicated to the Chicago Symphony, and the "Symphony in Three Movements" dedicated to the New York Philharmonic-Symphony. More recently he has written a cantata and his first full-length opera, "The Rake's Progress." As early as 1922, with the performance of the concerto for piano Stravinsky began his career as performer and subsequently as conductor. Among his recordings are his "Symphony of Psalms," "Oedipus Rex" and "The Rake's Progress."

JOSEPH SZIGETI

Records: Columbia

Born Sept. 5, 1892, in Budapest, Hungary, the violinist studied with Jenő Hubay at the Royal Academy there and made his debut at 13, subsequently touring throughout Europe as soloist and jointly with such artists as Nellie Melba and Ferruccio Busoni. Between 1917 and 1924 he taught at the Geneva conservatory. His U. S. debut came in December, 1925, with Leopold Stokowski and the Philadelphia orchestra in the Beethoven concerto. He has toured widely, having made two round-the-world treks (in 1931 and again in 1933) and appeared with clarinetist Benny Goodman and pianist-composer Bela Bartok at Carnegie Hall, New York, in a 1939 concert that marked the world premiere of Bartok's "Contra for Violin, Clarinet and Piano." In 1948 he played a series of chamber recitals with William Primrose, Pierre Fournier and Artur Schnabel in Europe. Szigeti appeared in the film "Stage Door Canteen" (1944) and in 1947 wrote an autobiography entitled "With Strings Attached."

BILLY STRAYHORN

William (Swee' Pea) Strayhorn was born in Dayton, Ohio, Nov. 29, 1916. He studied piano with a private teacher, and played classics in his school orchestra. In 1938 he met Duke Ellington, for whom he had hoped to work as a lyricist, and played him a song he had written called "Lush Life." The Strayhorn tune "Something to Live For" was recorded by Ellington three months later. During 1939 Strayhorn became an associate of Ellington, first as an arranger and pianist for record sessions, and later as a regular arranger and occasional pianist for the full Ellington band. In his peak creative years, 1940-'42, he composed and arranged some of the most significant music ever recorded by Ellington, including "Chelsea Bridge," "Take the A Train," "After All," "Day Dream," "Raincheck," "Johnny Come Lately," "Passion Flower," "Midriff." Since the late '40s Strayhorn has been living in New York scoring popular songs and instrumentals.

JOE SULLIVAN

Records: Down Home

Dennis Patrick Terence Joseph O'Sullivan was born in Chicago, Nov. 5, 1906. He studied piano at the Chicago Conservatory of Music, and recorded with many jazz groups from 1927 as well as working with commercial bands in Chicago and New York, including Russ Columbo, Coon-Sanders, and Ozzie Nelson. Joe accompanied Bing Crosby in the early '30s, and recorded with Red Nichols, Joe Venuti, and Benny Goodman. He was with the Bob Crosby band in 1937. He later worked as studio accompanist for Bing for a year, rejoined Bob Crosby briefly, then opened at Cafe Society with his own sextet. He led his own band at Nick's in 1940, later appearing as a single in night clubs, then joined Louis Armstrong for a brief period in 1952. For the last few years he has been playing solo piano in San Francisco.

SYLVIA SYMS

Records: Decca

Sylvia Syms was born in New York, Dec. 3, 1919. Self-taught, Sylvia debuted at Kelly's Stable in 1939. She was discovered and encouraged by Benny Carter, and made a local name for herself in night clubs during the 1940s. She appeared on the stage in "Dia-

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mond Lil" 1949-50, "Dream Girl," and "Rain." In the early '50s she gained recognition when she made her first LP and appeared in night clubs in other cities. In 1956 her recording of "I Could Have Danced All Night" was high on the list of best sellers.

FERRUCCIO TAGLIAVINI

Records: Cetra

The tenor was born Aug. 14, 1913, in Reggio Emilia, Italy, educated at the Parma conservatory and studied voice with Italo Brancucci in Parma and Amadeo Bassi in Florence. He made his debut Oct. 28, 1939, at the Teatro Comunale, Florence, as Rodolfo in "La Boheme," subsequently singing at the Royal Opera and LaScala, Milan. Next he appeared in such Italian films as "Voglio Vivere Così," "The King's Jester," and "The Barber of Seville," which have been subsequently released in the U. S. After singing in opera in South America and Mexico, Tagliavini made his U. S. debut in Chicago, Oct. 2, 1946, as Rodolfo, repeating the role for his Metropolitan debut, Jan. 10, 1947. He has appeared in solo recital throughout the U. S. and in recent years has teamed with his wife, soprano Pia Tassinari, who is also on the Metropolitan roster.

BILLY TAYLOR

Records: ABC-Paramount

Born in Greenville, N. C., July 21, 1921, Billy was educated in Wash., D. C., and in Virginia. He began his career with Ben Webster's band, later joining Dizzy Gillespie, Eddie South, Stuff Smith, Wilbur de Paris, Edmond Hall, and Cozy Cole's quintet (in the Broadway revue, "Seven Lively Arts"). Billy also played with Machito and the Slam Stewart trio and in 1946 toured Europe with Don Redman. Back in New York, Taylor formed a short-lived combo, played New York niteries as a single and with a quartet, then in 1950, was "house pianist" for the Birdland nitery, filling in with every group there. He has been heading his own successful trio since then.

JACK TEAGARDEN

Records: Capitol

Weiden John Teagarden was born Aug. 20, 1905, in Vernon, Texas, and was educated in Nebraska. After working at various odd jobs in the southwest, he first played trombone professionally at a San Antonio theater in 1920, then joined Peck's Bad Boys in 1921, Willard Robison (1922) and played in local bands in Wichita Falls, Kans., until 1925 when he joined Doc Ross. Teagarden went to New York in 1927 and did recording work with various small units, joining Ben Pollack in 1928. He next worked with Paul Whiteman, then formed his own band in 1940. After disbanding Jack did combo work and in 1947 joined Louis Armstrong's All-Stars. Since leaving the group he has played in combos, and is currently leading his own unit.

ALEC TEMPLETON

Records: Esoteric

Born July 4, 1910, in Cardiff, Wales and educated in England, the pianist played over the BBC from 1922 to 1934, the following year coming to America with the Jack Hylton orchestra. He remained in the U. S., making his recital debut at Town Hall, New York, Jan. 23, 1938, and later doing radio work, both on his own show and as soloist with various orchestras. He has given many concerts, and among his compositions are several string quartets, and a "concerto lirico" for piano and orchestra, as well as the classics-spoofing pieces for which he is best known. These include "Mr. Bach Goes To Town," "Mendelssohn Mows 'Em Down," "Mozart Matriculates."

BLANCHE THEBOM

The mezzo-soprano was born Sept. 19, 1918, in Monessen, Pa., and following high school graduation worked as a secretary, meanwhile singing in church choirs. In 1939 her employer sponsored her voice studies in New York (principally with Giuseppe Boghetti, Margaret Matzenauer and Edyth Walser) and following a debut recital in Sheboygan, Wis., she appeared with Eugene Ormandy and the Philadelphia orchestra in November, 1941, later making her New York recital debut at Town Hall, Jan. 12, 1944. Her debut with the Metropolitan Opera company took place Nov. 28, 1944, in Philadelphia as Brangane in "Tristan und Isolde," and since then she has sung regularly with the Met and San Francisco opera companies, in addition to maintaining a regular concert schedule and recording for Victor. In 1949 she established the Blanche Thebom Scholarship Foundation, which provides a standing award to young singers of \$1,500 for two years of voice study.



Cal Tjader

JEAN THIELEMANS

Records: Columbia

Born in Brussels, Belgium, March 29, 1922, "Toots" studied accordion as a child, harmonica while at college in 1939, and guitar in 1942. By 1944 he was a semi-professional musician, working in American-GI clubs, principally as a guitarist. In 1947 he entered the U. S. for a short time and played sessions with Howard McGhee and Lennie Tristano. He returned to Europe, toured Sweden as a harmonicaist in jazz concerts, and in 1951 came back to America, where he formed a short-lived trio, later joining George Shearing, with whom he still is playing.

LUCKY THOMPSON

Records: ABC-Paramount

Ell Thompson was born in Detroit, June 16, 1924. He studied with Francis Hellstom of the Detroit Symphony, and harmony and theory with John Phelps. During 1943-44 he played tenor sax with Lionel Hampton, Ray Parker, Sig Cottle, Don Redman, the original Billy Eckstine band, and Lucky Millinder. He was with Count Basie from 1944-45. In 1946-47 he recorded in Los Angeles and was a soloist on sessions with Boyd Jacobson, Dizzy Gillespie, Ike Carpenter, Buddy Baker, Dinah Washington, and many more. Returning to New York in 1951 he formed his own band, became a songwriter, and started his own publishing company, Great Music.

CLAUDE THORNHILL

Records: Columbia

Thornhill was born Aug. 10, 1911, in Terre Haute, Ind., and studied piano at the Cincinnati conservatory. He joined Austin Wylie's band in 1927 and later arranged for Hal Kemp, Benny Goodman, John Kirby, Andre Kostelanetz and Bing Crosby. In 1940 he formed his own band and after wartime Navy service reorganized the one which had a significant effect on jazz. With writing by G? Evans and others, and with such soloists as Lee Konitz, it was the first band to play with a distinctively "cool" sound. Thornhill has been working chiefly in the east the last few years.

THE THREE SUNS

Records: Victor

The Three Suns—two brothers and their cousin—have been Victor artists since 1947. Al Nevins, the guitarist, originally studied violin and viola under Leon Barzin, with the National Orchestral Society of New York and since has played virtually all stringed instruments. Morty Nevins the accordionist, also plays piano. Al and Morty hail from Washington, D. C. Artie Lunn, the organist-vocalist, comes from Boston. He was a theater organist in Dorchester, Mass., then a pianist for the Leo Feist music publishing house in New York before teaming with his cousins.

CAL TJADER

Records: Fantasy

Calen Tjader was born in 1927 and reared on the west coast. As a youngster he appeared in several Paramount pictures as a dancer. While in school, he took up vibes and drums, and after a stint in the navy, played with the Dave Brubeck quartet (1948-'50). He left this unit to form his own combo, then in 1953 joined the George Shearing group, leaving to return to his own combo.



Billy Taylor

MEL TORME

Records: Bethlehem

Melvin Howard Torme was born in Chicago, Sept. 13, 1925. He played in kid vaudeville and was heard in radio soap operas before joining, at the age of 16, the hit song, "Lament to Love." The following year he joined the Chico Marx band as a drummer and singer. Next he appeared in the film, "Higher and Higher," as a singing pianist, soon thereafter forming a vocal group, the Meltones, which recorded with Artie Shaw. After army service Mel left the group to single as a vocalist in movies, films (notably MGM's "Good News" and "Words and Music"), and on TV where he had his own shows. On records Torme has been heard on Decca, Musicraft, Capitol and Coral. He recently signed with Bethlehem. With his former partner, Robert Wells, he wrote "Stranger in Town," "Willow Road" and "Christmas Song," and is composer of a long work, "California Suite."

ARTURO TOSCANINI

Records: Victor

Toscanini was born in Parma, Italy, March 25, 1867, and was graduated from the Parma conservatory July 14, 1885, "con lode distinta" (with distinguished praise). On June 25, 1886, while employed as a cellist with a touring opera company, Toscanini was pressed into service as a substitute conductor for a performance of "Aida" in Rio de Janeiro. His success brought other invitations to conduct, and soon he had forsaken the cello for the baton. In the years before his U. S. debut conducting "Aida" at the Metropolitan, Nov. 16, 1905, Toscanini led the premiere performances of Verdi's "Otello," Leoncavallo's "I Pagliacci," and Puccini's "La Bohème." After several seasons of operatic work at the Met, he made his American symphonic debut there in 1913, conducting Beethoven's ninth symphony. After a break with the Met in 1915, Toscanini was not heard in the U. S. until 1921 when he made a cross-country tour with the La Scala orchestra. In 1925 he became director of the New York Philharmonic orchestra, remaining through 1936. He then helped form the Palestine Symphony orchestra and during World War II, while in self-imposed exile from his fascist-controlled native land, conducted benefit concerts for the American Red Cross and similar organizations. From December, 1937, until his retirement in April, 1954, Toscanini led the NBC Symphony orchestra, which was created for him. In 1950 he made a coast-to-coast tour of the U. S. covering 20 cities.

TOSHIKO

Records: Storyville

Toshiko Akiyoshi was born in Dairen, Manchuria. When the Chinese reclaimed that land, her family and other Japanese refugees fled to Japan. While waiting to enter medical school in Japan, she joined as pianist the Yamada Officers Club orchestra. In Tokyo she played in night clubs, in American army clubs and on Radio Tokyo. In 1952 she formed her own combo. In 1953 Norman Granz brought his "Jazz at the Philharmonic" to Tokyo and while there heard Toshiko. He was impressed and recorded her right then and there. Toshiko corresponded with Lawrence Berk, director of Boston's Berklee School of Music and was extended a scholarship. She has appeared frequently at Storyville in Boston, and has recorded her own compositions, "Between Me and Myself," "Homework," "Sunday Afternoon," "Kyo-Shu," "Manhattan Address."



Jack Teagarden

CY TOUFF

Records: Pacific Jazz

Cy Touff started on piano when he was 6. In 1933, then he moved over to C-Melody saxophone, xylophone, then trumpet. At Chicago's Senn high school he settled on trombone. It was in high school that Bill Russo organized a school jazz band, of which Cy and Lee Konitz were members. After serving with the army, he returned to Chicago and studied for a period with Lennie Tristano, began a series of local gigs, and eventually joined Woody Herman's "Third Herd."

TONY TRAVIS

Records: RCA Victor

Tony had been in the construction business and had never sung professionally before Dinah Shore introduced him on her network radio and TV shows. After he was graduated from high school he played juvenile flunk at the Pasadena Playhouse. A brief flunk in motion pictures was followed by a tour of duty with the navy. Music turned from hobby to profession for Tony, thanks to Dinah's encouragement. The immediate reward was a Victor recording contract. Now, Tony is looking forward to a long and successful career in music.

THE TRENNERS

Records: Epic

The Trenner twins, Claude and Cliff were born in Mobile, Ala., on July 14, 1919. Although neither of the boys had any formal music training, they were influenced by their musician father. While at Alabama State, Claude organized a band, later joining Jimmy Lunceford's orchestra as vocalist. Then Cliff stopped club dating and also teamed with Lunceford. The brothers worked with the band until reaching Los Angeles where they launched the Trenner combo and began playing coastal clubs. The twins extended their act to Miami and New York and received enthusiastic reviews.

LENNIE TRISTANO

Records: Atlantic

Leonard Joseph Tristano was born in Chicago, March 19, 1919. Weak-sighted from birth, by 1928 he was totally blind while attending the American Conservatory of Music he played piano locally in saloons from the age of 12, and as a clarinetist he led his own Dixieland group. He played tenor sax and clarinet in a rhumba band in Chicago, and piano in various clubs. In 1946 Chubby Jackson encouraged him to go to New York, where for the following five years he played intermittently with his own combos. Tristano opened his own studio in June, 1951, and except for occasional club and concert appearances, has been active mainly as a teacher.

RICHARD TUCKER

Records: Columbia

The tenor was born Aug. 28, 1914, in New York, studied with Giuseppe Boghetti, Angelo Canarutto and Paul Althouse, gave recitals at the Brooklyn Academy of Music and at Severance Hall, Cleveland, and was featured in the "Chicago Theater of the Air" radio series before making his Metropolitan Opera debut as Enzo in "La Gioconda" Jan. 25, 1945. Since then he has been singing leading tenor roles with that organization and in March and April, 1949, participated in the two-part NBC-TV production of "Aida" under Toscanini, singing the role of Rhadames.

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JOE TURNER

Records: Atlantic

Big Joe Turner who was born in Kansas City in 1908, has been singing the blues for 28 years. When he was only 11 the owner of a Kansas City speakeasy used to slip him in and out of the back door to avoid trouble with the juvenile authorities. Turner's first appearance outside of his hometown was in the mid '30's when he and his combo guested on a New York program with Benny Goodman. In 1938 he appeared at Carnegie Hall on a "Spirituals to Swing" program with a host of top flight names. He then went into Cafe Society when the club first opened and sang there for five years. Since then he has played mostly one-niters. Turner writes most of the tunes he records, which include "Honey Hush" and "Chain of Love."

JERRY VALE

Records: Columbia

Jerry Vale is a native of New York City. While in his teens he began appearing in local supper clubs. On a one-ner at a Yonkers club Jerry came to the attention of his present manager, Paul Insetta, who arranged for the singer to make test pressings of several tunes from the Insetta pen. These were brought to Mitch Miller, Columbia artists and repertoire chieftain, who arranged to record the lad rather than the tunes.

JUNE VALLI

Records: Victor

June was born in the Bronx June 30, 1930, and grew up there. After working as a secretary, she won an audition for Arthur Godfrey's "Talent scouts" in 1951 and soon appeared on such TV shows as "Broadway to Hollywood," "Stop the Music," and "Your Hit Parade." Next came an engagement at La Vie En Rose in New York, a Victor recording contract, and a hit disc, "Crying in the Chapel." Until 1955 she was seen on a daily TV show from Chicago. She is now making personal appearances.

ART VAN DAMME

Records: Columbia

Art began squeezing the accordion at age 10 in his hometown, Norway, Mich. When the Van Damme family moved to Chicago Art formed a swing combo and played local niteries. Dissolving the group he went on tour with Ben Bernie, then started singing. The present Art Van Damme Quintet consists of accordion, bass, guitar, vibraphone, and drums. They have a contract with NBC Chicago and have many albums to their recording credit.

SARAH VAUGHAN

Records: Mercury

Sarah made her first public appearance in her native Newark, N. J., as a choir singer. She later won an amateur contest at New York's Apollo theater and a week's engagement with Earl Hines' band, which led to a permanent job with the band, where she was co-featured with Billy Eckstine. When Eckstine formed his own ork Sarah joined him as vocalist. As a single she has appeared in niteries, theaters and concerts and in 1953 toured Europe.

CHARLIE VENTURA

Records: Baton

Born Dec. 2, 1916, in Philadelphia, Charlie



Charlie Ventura

began playing C-Melody sax in 1934, switched to alto in 1937, and to tenor in 1938. After playing with various local bands, Ventura joined Gene Krupa in 1942, Teddy Powell in 1943 and Krupa again in 1944, leaving in 1946 to form his own group, which in 1949 became his "Bop for the People" combo, featuring Jackie Cain and Roy Kral. He organized a big band for a short period in 1950, then reduced to combo size again. In the fall of 1954, Ventura joined with Buddy Rich, Chubby Jackson, and Marty Napoleon in forming the Big Four, which lasted about four months. Then it was back to a combo, which Charlie has been heading intermittently ever since.

GEORGE WALLINGTON

Records: Norgran

Born Giorgio Figlia in Palermo, Sicily, Oct. 27, 1921, the pianist was brought to New York the next year by his parents. His father instructed him in music, and at 15, George was gigging in Greenwich Village clubs where Dizzy Gillespie heard him and hired him for his band in 1944. After leaving Gillespie, George worked with groups headed by Joe Marsala, Charlie Parker, Allen Eager, George Auld, Red Rodney, and Kai Winding. In addition to his piano work, Wallington also has done arranging and composing, penning "Lemon Drop" and "God-child." He is presently heading his own combo.

FRED WARING

Records: Decca

Waring was born June 9, 1900 in Tyrone, Pa., and learned banjo in childhood. With his brother, Tom, on piano, Fred Buck on banjo and Foley McEntock on drums, he formed a quartet called "Waring's Banjazzara," which played local dances and parties. Later using this as the nucleus for his first ork, Waring's collegians, Fred left Pennsylvania State college to play one-niters in the east and has wielded a baton ever since. With the original ork expanded to include a glee club, Waring and his Pennsylvanians began a long radio career in 1933 and entered TV in 1949. The group has recorded widely on Decca.

LEONARD WARREN

Records: Victor

Baritone Leonard Warren originally planned to enter his father's fur business in the Bronx and studied music only as a hobby. However, he auditioned for the Radio City Music Hall Glee Club, was accepted and stayed several months. In 1938, Warren won the Metropolitan Opera Auditions of the Air, and the sponsors of the program awarded him a special prize of \$5,000 for operatic preparation, which he used for study in Milan, Italy. The baritone made his Met debut in 1939 and gradually assumed major roles in the repertory. In 1942, Warren sang in the Teatro Municipal in Rio de Janeiro and the Teatro Colon in Buenos Aires. He has also appeared with the San Francisco Opera, the Chicago Opera, and the Cincinnati Summer Opera in addition to concerts throughout North and South America. In the 1953-'54 season, Warren made his European debut in the title role of "Rigoletto" at Milan's La Scala.

DINAH WASHINGTON

Records: EmArcy

Dinah Washington was born Ruth Jones in Tuscaloosa, Ala., and raised in Chicago where she grew up around religious music, directing



Teddy Wilson



Dinah Washington

and playing piano for her church choir. At 15 she won an amateur contest at the Royal Theater which led to appearances at a few small night clubs, but she eventually returned to her church choir. However, one evening in 1912 she went to hear Billie Holiday and at that time met Joe Sherman. He hired her to appear at the Garrick Stage Bar, where she stayed for about one year. Through Sherman, Dinah met Lionel Hampton who took her on with his band. Dinah started recording in 1936. Her wide discography includes blues as well as songs in the popular vein and she has been featured with top jazzmen on jam session type recordings.

JOAN WEBER

Records: Columbia

Joan is a New Jersey girl who has wanted to be a top vocalist since the age of nine. Upon graduation from high school she had a variety of singing assignments including work with a small combo where she met her husband, a sax player. Her waxing of demonstration discs brought Joan to the attention of Eddie Joy who introduced her to Columbia's Mitch Miller. The Weber recording of "Let Me Go, Lover" introduced on CBS-TV's "Studio One" sold over a million platters and made Joan the Cinderella of the music world.

BEN WEBSTER

Records: Clef

Benjamin Francis Webster was born in Kansas City, Mo., Feb. 27, 1909. He studied violin and piano but was mainly self-taught on the saxophone. He debuted professionally as a pianist in a band in Enid, Okla. He played piano with Lurch Campbell, alto and tenor with Gene Cox, then worked with Jap Allen, Blanche Calloway, Andy Kirk. In 1932 he played with Benny Moten, then Benny Carter and Fletcher Henderson in 1933-34, and later was with Willie Bryant, Cab Calloway, and Stutz Smith. Webster was best known through a long association with Duke Ellington, in whose band he played intermittently 1935 to 1945. In the mid-40s he worked mainly with local bands in Kansas City. After leaving Ellington he toured with Jazz at the Philharmonic and worked in the east, usually with his own combo.

LAWRENCE WELK

Records: Coral

Welk was born on a farm near Strasburg, N. D., and began playing accordion as a youngster. He left the farm to join a traveling tent show but soon quit to form a band of his own, with which he landed a berth on WNAX in Yanktown, S. D. Welk remained there, broadcasting steadily and eventually becoming the station's music director. His band began to get engagements in theaters, hotels, and ballrooms throughout the midwest and east, and soon developed its "champagne" style of music. In 1951 Welk began a marchonic engagement at the Arador ballroom, Santa Monica, Calif., where he still is playing.

KITTY WELLS

Records: Decca

Kitty was born in Nashville, Tenn., Aug. 30, 1919, and got her start in radio in 1937 on WSIX. Since then, she has appeared on WNOX in Knoxville, Tenn.; KWKH in Shreveport, La., and WPTF in Raleigh, N. C. She is a featured singer on the "Opry" show.

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PAUL WESTON**Records: Columbia**

Weston was born in Springfield, Mass., studied piano as a child and, while attending Dartmouth college, organized his first band. In New York for graduate work at Columbia university he began arranging for Rudy Vallee and Phil Harris. Next came five years with Tommy Dorsey as chief arranger, then a similar stint with Bob Crosby. In 1942 Weston became Capitol's music director and in 1950 was named west coast a&r and music director for the company. His film arranging credits include "Holiday Inn" and "The Road to Morocco" and in radio he has conducted "Duffy's Tavern" and "The Joan Davis Show" as well as his own show. Paul's songwriting credits include "I Should Care" and "Aincha Ever Comin' Back?" He is now music director for Columbia.

MARGARET WHITING**Records: Capitol**

Margaret was born July 22, 1924, in Detroit and reared in Hollywood. Her first radio spot was on a show starring Johnny Mercer, a friend of the singer's late father, songwriter Freddie Whiting. Next came a stint with Freddie Slack's orchestra and a contract with Capitol Records. Among her best-known records are "Let's Be Sweethearts Again," "My Fanny Valentine," and "What Are You Doing New Year's Eve?"

JOE WILDER

Joseph Benjamin Wilder was born in Colwyn, Pa., Feb. 22, 1922. He made his debut on a local radio amateur show for children, and studied trumpet at the Mastbaum School of Music in Philadelphia. In 1941 he joined Les Hite and in 1942 was with Lionel Hampton until his departure for the marines in 1943. In 1946 he rejoined Hampton, then from 1946 he was associated with Jimmie Lunceford, Lucky Millinder, Sam Donahue, Herbie Fields, Noble Sissle, and was with pit bands of Broadway shows, including three years with "Guys & Dolls." Wilder toured Europe with Basie in 1954, and has been doing TV work in New York with Samarata and other pop orchestras.

LEE WILEY**Records: Coral**

Singer Lee Wiley was born in Fort Gibson, Okla., in 1912, and at 15 began singing in New York and Chicago clubs. At 17 she worked with Leo Reisman's orchestra, and later appeared on the Paul Whiteman, Victor Young, and Willard Robinson radio shows. Around 1939 she began singing and recording with small combos headed by Eddie Condon, Ernie Anderson, Joe Bushkin, Max Kaminsky, and Pee Wee Russell, then worked with pianist Jess Stacy for five years. Lee is currently working dates in and around New York.

ANDY WILLIAMS**Records: Cadence**

Andy Williams, who was born in California, started his career in Des Moines, Iowa, in radio, followed by radio engagements in Chicago and Cincinnati. Andy Williams is a member of Steve Allen's Tonight TV show. His recording of "Canadian Sunset" enjoyed popularity in 1956.

GEORGE WILLIAMS**Records: Coral**

George was born in New Orleans and studied counterpoint, harmony, and orchestration at college. He gathered practical experience working with Glenn Miller, Gene Krupa, and Jimmie Lunceford. For the past several years George has headed his own organization concentrating on popular dance music including powerhouse rock 'n' roll.

MARY LOU WILLIAMS**Records: EmArcy**

Born Elfrida Winn Burley May 8, 1911, in Pittsburgh, Pa., the pianist began appearing in public at 8, played with local orks in Tennessee and the South, then in vaudeville, before joining her husband's orchestra, John Williams' Syncopators, with which she remained from 1926 through 1931. Next Mary Lou was featured for 11 years with Andy Kirk, headed her own combo for a brief period and since 1943 has appeared principally as a soloist in nightclubs in and around New York and on radio. She has given jazz concerts at Town Hall and Carnegie Hall, New York, and in 1946 performed her own "Zodiac Suite" with the New York Philharmonic at Carnegie Hall.

TEDDY WILSON**Records: Clef**

Born Nov. 24, 1912, in Austin, Texas, Teddy studied piano in childhood and following student days at Tulane college began playing with local bands in Detroit in 1929, joining Milton Senior in Toledo a year later. In Chicago he played with Erskine Tate, Jimmie Noone and Francis Louisianians, then joined Benny Carter in 1933. After periods with Willie Bryant and The Chartleaders, he began a three-year stint with Benny Goodman in 1936, led his own band from 1939 to 1944, then rejoined BG's sextet in 1944. Since then, he has devoted most of his time to radio studio work in New York, taking only rare leaves of absence to play night clubs. He went on tour in 1953 with the re-formed Benny Goodman orchestra, then returned to the studios.

KAI WINDING**Records: Columbia**

Born in Aarhus, Denmark, May 18, 1922, Winding came to the U. S. at 12. The trombonist's first job was with the Shorty Allen band in 1940. Next he played in the bands of Bobby Day, Sonny Dunham, and Alvino Ray before serving three years in the coast guard where he played in the service band. In 1945 Kai joined Benny Goodman and later played with Stan Kenton's orchestra until the band broke up in 1947. He next worked with groups headed by Charlie Ventura, Gene Ammons, Charlie Parker, Fadd Dumeron, and Chubby Jackson. He broke up a group headed by himself and J. J. Johnson last summer, and now each of the trombonists has his own group.

HUGO WINTERHALTER**Records: Victor**

Winterhalter, director of Victor's pop a&r department, was born in Wilkes-Barre, Pa., Aug. 15, 1909. He played violin in a campus orchestra at St. Mary's college in Emmitsburg, Md., but later switched to reeds and played in such bands as Larry Clinton's, Raymond Scott's and Jack Jenney's. After 12 years as a sideman, he began orchestrating for Tommy Dorsey in 1944 later arranging for Will Bradley, Count Basie, Vaughn Monroe, Jimmy Dorsey, Claude Thornhill, Billy Eckstine, and Kate Smith. He was a music director at both MGM and Co-

lumbia before coming to Victor where he functions not only as director but also as a recording artist, also waxing for the Theatrons. RCA's transcribed radio program service.

JERRI WINTERS**Records: Bethlehem**

Jeri has been vocalist with Stan Kenton's band and has appeared at jazz clubs throughout the country. Her recording activity for Bethlehem includes a recently released LP, "Winter's Here." She's currently appearing at the Cloister in Chicago.

TOMMY WOLF**Records: Fraternity**

Tommy is a talented 31-year-old pianist-composer-singer who recently went on the road after nine successful years in several of St. Louis' night spots. He's a graduate of Washington university's music school and has written a good many tunes with lyricist Fran Landesman, including "Spring Can Really Hang You Up The Most" and "Season in the Sun." Fraternity recently released his first LP "Wolf at Your Door."

LESTER YOUNG**Records: Norgran**

Lester "Pres" Young was born in New Orleans in 1909, and appeared first as a baritone saxist with the Bostonians in 1930, later joining the bands of King Oliver and Walter Page as a tenor saxist. Young was a member of the Benny Moten-George Lee group and a small Count Basie unit while in Kansas City, and in 1934 joined Fletcher Henderson's orchestra. He next worked with Andy Kirk, and in 1936 joined the Basie band, which he left in 1940 to form his own band. He rejoined Basie in 1943, then, after a stint in the army in 1944, toured with Norman Granz's "Jazz at the Philharmonic," and is currently leading his own combo.

TRUMMY YOUNG

James Osborne Young was born in Savannah, Ga., Jan. 12, 1912. The trombonist-singer made his professional bow in 1928 with Booker Coleman's Hot Chocolates. He later worked with the Hardy Bros. and Tommy Miles. Young rose to prominence during his engagement with Earl Hines from 1934-'37 and Jimmie Lunceford, 1937-'43. He worked with Charlie Barnett in 1943-'53 and had his own band for a while on 52nd St. After playing with Boyd Raeburn and appearing with Jazz at the Philharmonic and other combos, he moved to Hawaii where he lived from 1947-'52. Since 1952 he has been on tour with Louis Armstrong's group.

FLORIAN ZABACH**Records: Decca**

A classical concert violinist at 12, Florian Zabach toured Europe and the U. S. as a youth, then switched to the popular idiom, breaking into radio in Chicago as a staff musician and soloist with Dr. Roy Shield, Henry Weber, and Percy Faith. After two years in the army, he formed his own orchestra, appearing on the Arthur Godfrey show and at New York's Strand theater. He has since appeared on radio and TV shows, and does considerable supper club work. Among Zabach's best-known discs are "The Hot Canary" and "Jealousie."

**Lester Young**

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Results Of 1956 Down Beat Polls

Readers Poll

Hall of Fame: Duke Ellington
 Trumpet: Dizzy Gillespie
 Trombone: J. J. Johnson
 Alto Sax: Paul Desmond
 Tenor Sax: Stan Getz
 Baritone Sax: Gerry Mulligan
 Clarinet: Tony Scott
 Piano: Erroll Garner
 Guitar: Barney Kessel
 Drums: Shelly Manne
 Bass: Ray Brown
 Accordion: Art Van Damme
 Flute: Bud Shank
 Composer: John Lewis
 Vibes: Milt Jackson
 Miscellaneous Instrument: Don Elliott
 Band Singer (Male): Joe Williams
 Band Singer (Female): Jo Ann Greer
 Dance Band: Les Brown
 Jazz Band: Count Basie
 Combo: Modern Jazz Quartet
 Vocal Group: Four Freshmen
 Female Singer: Ella Fitzgerald
 Male Singer: Frank Sinatra

Personalities of the Year

Jazz: Count Basie
 Rhythm and Blues: Fats Domino
 Popular: Frank Sinatra

Critics Poll

Big Band: Count Basie
 Combo: Modern Jazz Quartet
 Trumpet: Dizzy Gillespie
 Trombone: J. J. Johnson
 Alto Sax: Benny Carter
 Tenor Sax: Lester Young
 Baritone Sax: Harry Carney
 Clarinet: Benny Goodman
 Piano: Art Tatum
 Bass: Oscar Pettiford
 Guitar: Tal Farlow
 Drums: Jo Jones
 Vibes: Milt Jackson
 Male Singer: Louis Armstrong
 Female Singer: Ella Fitzgerald
 Trumpet—New Star: Thad Jones
 Trombone — New Star: Benny Powell
 Alto Sax—New Star: Phil Woods
 Tenor Sax — New Star: Bobby Jaspar
 Baritone Sax—New Star: Jimmy Giuffre
 Clarinet—New Star: Buddy Collette
 Piano — New Star: Hampton Hawes

Bass—New Star: Paul Chambers
 Guitar—New Star: Dick Garcia
 Drums—New Star: Chico Hamilton
 Vibes—New Star: Terry Pollard
 Male Singer — New Star: Joe Turner
 Female Singer — New Star: Barbara Lea

Classic Critics Poll

Best Orchestra: Philadelphia Orchestra
 Best Conductor: Fritz Reiner (Chicago Symphony)
 Best Chamber Music Group: Budapest String Quartet
 Best Male Tenor: Jussi Bjoerling
 Best Baritone: Leonard Warren
 Best Basso: Boris Christoff
 Best Soprano: Elisabeth Schwarzkopf
 Best Mezzo: Blanche Thebom
 Best Contralto: Marian Anderson

Best Recorded

Performances of Past Year

Symphony: Shostakovitch's 10th by Dimitri Mitropoulos and the New York Philharmonic (Columbia)
 Opera: Mozart's "Cosi Fan Tutti" (Angel)
 Chamber Music: Complete Brahms quartets by the Budapest quartet (Columbia)
 Vocal: Mozart Songs by Schwarzkopf and Giesecking (Angel)
 Piano: Emil Gilel's Tchaikovsky Concerto with Fritz Reiner conducting (Victor)

Ballroom Operators Poll

Best Dance Band: Lawrence Welk
 Best Swing Band: Les Brown
 Best Sweet Band: Guy Lombardo
 Best Western Band: Hank Thompson
 Best Polka Band: Six Fat Dutchmen
 Best Small Band: Louis Armstrong
 Most Promising Swing Band: The Glenn Miller orchestra (under direction of Ray McKinley)
 Best Instrumental Leader: Ralph Marterie
 Best Singing Leader: Eddy Howard

Best Attraction Other Than Band: Crew-Cuts
 Best Female Band Singer: Alice Lon

Disc Jockey Poll

Top Recording Personality: Frank Sinatra
 Best New Male Singer: Pat Boone
 Best New Female Singer: Gale Storm
 Best Conductor of Studio Orchestra: Nelson Riddle
 Best Vocal Record of Past Year: Four Aces—"Love Is a Many-Splendored Thing" (Decca)
 Best Instrumental Record of Past Year: Roger Williams—"Autumn Leaves" (Kapp)

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5th Annual Disc Jockey—May 15
 5th Annual Classic—May 29
 5th Annual Jazz Critics—August 7
 4th Annual Ballroom Operators—October 2
 21st Annual Readers' Poll—December 25

Down Beat Magazine

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M57



Dizzy Gillespie led his jazzmen to Quito, Ecuador, on a tour of the principal cities of South America.



Judy Garland made another triumphal visit to New York's Palace, luring thousands of fans with her inimitable talent.



Ped Nichols was honored on television's "This is Your Life" as plans for a movie on his life moved toward fulfillment.



Harry Belafonte brought a virile style of folksinging to New York's Waldorf. Two of his record albums crashed into the best-seller bracket.



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Pianist Jutta Hipp came to New York from Frankfurt, Germany to find a niche in jazz.



A second European pianist, Bernard Peiffer, brought Parisian joie de vivre and a love of jazz.



The versatile Mel Torme went to London and found great success.



Louis Armstrong left the States to charm music fans in the Far East.

1956

1957

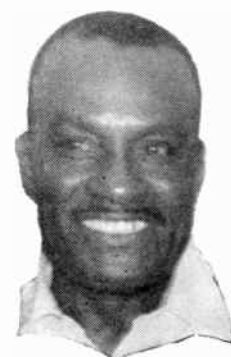


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