

May 16,
1957
35c

Exclusive: Petrillo On Integration, Taxes, Unions

down beat

The **NAT**
COLE
Story
Part 2

PERRY COMO: How He Works

MR. RELAXATION ON AND OFF CAMERA

Wes Hensel

with Les Brown's Band of Renown

who purchased and plays Conn's 08-B Connstellation



Conquer first chair

...with CONNstellation

Trade-up now to CONNstellation for fuller tone, fluid technique, pride of ownership

Instructor, professional musician or student . . . Whatever your musical accomplishment, you'll achieve the finest musical performance — with CONNstellation, Conn's musically-perfect line of fine brasses. A CONNstellation trade-up for you . . . or your students . . . is a step up in instrument perfection, a step up in performance, a step up in flexibility of interpretation.

Protected with **LUSTRE-CONN**

A new, highly acid-resistant, hard and durable protective surface developed in Conn laboratories after years of research. Exclusive with Conn.



Cornet
Cornet with flared bell

Connstellation Trumpet
Trumpet with flared bell

Connstellation Trombone
Trombone with flared bell

Connstellation Trombone
Trombone with flared bell



Send for full details on CONNstellation . . .
specifying the brilliant Conn line for '57

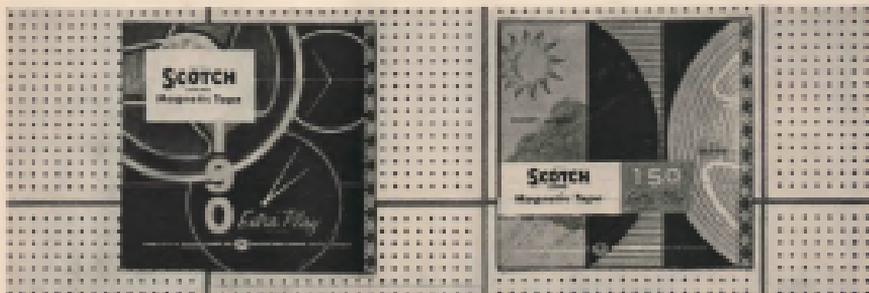


C. G. Conn, Ltd.
Elkhart, Indiana

World's largest manufacturer of band instruments

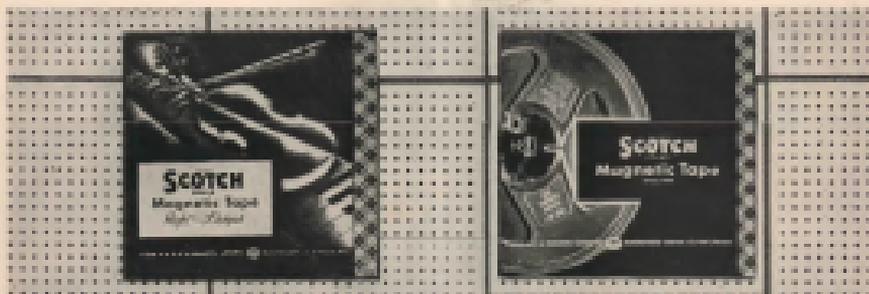
Why do these four tapes outsell all others?

Easy answer. Because each of these magnetic tapes carries the name "Scotch" Brand, the oldest and best-known name in the magnetic tape field. Each offers you exclusive silicone lubrication . . . the dry lubrication process that minimizes recorder head wear . . . stays on for life of the tape. Plus other advantages not found in ordinary tapes.



1. 10% more recording time—as much as an 1 1/2 reels of standard tape—plus exclusive high-potency oxide coating for increased frequency response years with "Scotch" Extra Play Magnetic Tape 100.

2. Super-strength Polyester backing, combined with 50% more recording time on a standard-size reel, are two exciting features of new "Scotch" Brand Extra Play Magnetic Tape 100.



3. 110% more output possible with "Scotch" High Output Magnetic Tape 100 (produces widest dynamic range recordings. Harmonic distortion is cut to the minimum).

4. Low cost "Scotch" Magnetic Tape 111 gives superior recording results at truly economical prices. No wonder it's the favorite of tape fans the world over.

THE ONLY TAPES WITH SILICONE LUBRICATION



Your guarantee of quality



The name "SCOTCH" and the word "Scotch" are registered trademarks of Magnetic Tape made in U.S.A. by AMMOCO's subsidiary, Scotch Tape, Inc., 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841, 3842, 3843, 3844, 3845, 3846, 3847, 3848, 3849, 3850, 3851, 3852, 3853, 3854, 3855, 3856, 3857, 3858, 3859, 3860, 3861, 3862, 3863, 3864, 3865, 3866, 3867, 3868, 3869, 3870, 3871, 3872, 3873, 3874, 3875, 3876, 3877, 3878, 3879, 3880, 3881, 3882, 3883, 3884, 3885, 3886, 3887, 3888, 3889, 3890, 3891, 3892, 3893, 3894, 3895, 3896, 3897, 3898, 3899, 3900, 3901, 3902, 3903, 3904, 3905, 3906, 3907, 3908, 3909, 3910, 3911, 3912, 3913, 3914, 3915, 3916, 3917, 3918, 3919, 3920, 3921,

chords and discords

Bills Weeks ...

To the Editor:

Manny Albam had a letter and an article published in the April 18 *Down Beat*. Both are provocative, but the article carries more authority because it is factually more accurate.

Manny is capable of making some pretty delicate distinctions and I believe one agrees with his conclusions or not, there can never be any doubt that he is worth listening to. When Manny, however, is wrong on his facts, and from those errors tries to draw conclusions, Manny does himself as injustice as well as the subject of his articles.

Manny indicates in his letter that he learned that *Mo'et* in Tunisia was "one of 27 recorded in the short space of a few hours." From this factual error he also concludes that Norman Granz was guilty of a "massive scam."

As to those in the years that I have been recording with Norman Granz, and all other artists have had the same experience as I have, were we ever re-

New York

corded in rehearsal time, performance time and recording time. At no time had Norman Granz insisted that a record must be released if the artist indicated that the performance was one which he disapproved. Manny is, therefore, completely inaccurate in stating that time saving was the important consideration and therefore faithful reproduction or integrity had to be sacrificed.

What is proper balance, dynamics and projection often allows itself to the question of personal taste. Manny as a discerning musician may not particularly approve of the lead leader's concept. The band leader at the time of recording may feel about his own concept, but approves what he sees and feels in the studio. The ultimate listener may agree with either point of view or form his own conclusion as to the merits or demerits of a particular recording.

But, appreciating as I do Manny's right to disagree with me or to agree with me, in certain respects he is absolutely in error in attributing to

Norman Granz any of the purported falsity he finds in the recording. It should be emphasized in all letters to Norman Granz and his staff that they have never created the material, record, master, or recordings nor have they ever insisted upon any artist or band recording conditions repugnant to the artist's concepts.

I am sure that Manny will modify his criticism on the basis of this very accurate information. Master of Fantasy-Norman was not even in New York at the time of the record date and didn't know whether I had made two (2) sides or twenty (20) sides.

John E. (Jimmy) Gillespie

A Pleasure ...

Hamletville, Ala.

To the Editor:

I thought it would write you at this time to let you and the *Down Beat* staff of my good fortune and how your magazine gave me my great opportunity in musical composition.

As you may recall my song, *Summer Love* was a third place winner in the *Down Beat* composition contest a number of years back. It was turned over to Dick Blotoff of the Lakeshore Publishing Co. in Chicago by *Down Beat* after the contest. Blotoff gave the tune to Johnny Hamlin. Johnny did a real nice instrumental of the song for his quartet. *Summer Love* was recently released on RCA Victor's album of the month (March) in 1961. The title of the album is *John Eric and Membrane*. The Hamlin quartet did a wonderful job with the album and it really appears to be a big success.

Charlie Lyle

Confused ...

Los Angeles, Calif.

To the Editor:

There is something very confusing to me about the jazz situation on the West coast. This month *Jim Mink*, one of Los Angeles best jazz musicians, and in my opinion the best white saxophonist on the coast, is leaving town for good.

In five years *Jim* hasn't worked one steady jazz engagement, and found only part time employment in the bar/night house and jukebox joints.

Jim's music has always been a great inspiration to myself and many others.

It's a disturbing thought that such a great, creative, and leader can show complete disregard to a man as gifted as *Jim Mink*.

Thanks to Margaret Ferguson, *Jim* at last has an opportunity to be heard.

I hope New York offers the success he deserves.

Don Payne

Needs Help ...

Prasno, Calif.

To the Editor:

I would like to know if someone can give me information on where to obtain music arrangements that were used in pictures called *Hot Rod Girl* and *Circle in Prison*. The musicians who appeared in the pictures were as follows: Bob Cooper, Shady Kaman, Red Khamis, and Harvey Kessel. If you cannot give me the producers of the pictures, if at all possible, I would greatly appreciate this information being sent to me.

Alvin Shick

Down Beat

BIG MAN ON DRUMS

CHICO HAMILTON



Known as terrific comic drummer... rated #1 new drum star in *Down Beat* International Jazz Critics Poll... records with own quintet on West Coast... plays Gretsch Broadcaster Drums.

Uses a lot of brush work-alike with a soft, delicate touch... very unusual style. Combines drums and snare in interesting ways. Drums attack in usual drum fashions—outside plays what he feels, using techniques which might be used by other instruments... his technique, very individual.

Knows about his own Gretsch Broadcaster set... says Gretsch drums' great sound, good looks a "great" in small group playing... big band drum stars call Gretsch tops too.

See Gretsch drums at your dealer's... sound them out for yourself... FREE Gretsch Drum Catalog always drum sets in color... write for one.

GRETSCH

THE FRED. GRETSCH MFG. CO., Dept. DBS-107
30 Broadway, Brooklyn 11, N.Y.

perspectives

By Ralph J. Gleason

ONE OF THE MOST twisted arguments in the record business today is the current ASCAP propaganda that BMI controls the radio stations and hence makes the BMI, treating not poor old ASCAP.

New songs from all the balladeers about whether or not a writer of a tune is better off in BMI or ASCAP, there are a couple of other things about this set up which should be pointed out.

To begin with, while it is perfectly true that the radio networks own or control a majority of the stock of BMI, it does not follow that BMI also controls the radio stations. In the first place, it is not and never has been independent radio stations which make hits except in rare instances. It is independent stations. These independent stations may or may not have network affiliation, but if they do, the network can only suggest to them and never make them do anything they don't want to. And there is this to be noted: there never since the FCC revised network radio rules were going back.

Now, SINCE EVERYONE agrees that sheet music sales are practically a drop in the bucket, the main income from a tune is from record royalties and from performances on the air. ASCAP does not buy the independent

stations, hence it does not pay for the thousands of plays on the radio for stations all around the country, many of which are more important to the record business than the flagship stations of the networks. (The networks, by the way, own less than a dozen stations each—all the rest are affiliates.)

In addition, as far as record sales go, the tune on the dog side, no matter if it's an ASCAP or a BMI tune, gets just as much as the other one, and many BMI hits are backed by ASCAP songs.

If you want a practical illustration of how all this works, consider two recent TV programs: (1) the H. M. Suez Show with Geoffrey Holder and (2) CBS' *Cosmos*, Geoffrey Holder sang "The Bottle Top" several thousand times on the hour-long show. It was recorded in advance by Vix, an affiliate of BMI. Later, itself an affiliate of BMI, the show was in the show waiting for the rest of business the day after the show. The tunes were designed with aid, the tunes were not tons of promotional material. Plenty sales were made. All the combined efforts of radio, TV, and record apparatus worked on this one record. Nothing happened. Not nothing. You can't give it away.

COMPLAIN the show about payola. If it they say Let it Be Me. Columbia (a CBS affiliate) plugged the blues out of it. The blues were in the show waiting for the rest of business. The tunes had the aid, the buyers got the promotional material. The result? Nothing.

So if the two leading networks, each with a record company to cash in on it, couldn't make a hit via the medium of TV, with an uncomparable network audience waiting while the song was drilled into their heads, it might just could be that the old adage that you can pay plenty people but you can't buy a hit is really true.

It doesn't make any difference whether these tunes were published by ASCAP or BMI. The record companies stood to make a lot of heat if either were hit, and the record companies were affiliated with the networks which played the whole thing, and if they were as powerful in shaping tastes as ASCAP says it is to the poor songwriter, they would have made him of these two records. And they couldn't.

THESE ARE PLENTY of other examples along the way, not the least of which is the success of Pat's Dream, who wasn't played on network stations (still isn't on many of them) until long after the hit was a goner.

The whole ASCAP/BMI issue is a quarrel over just ASCAP used to be top dog and they knew it by negotiating the new writer, the country and western writer, and the rhythm and blues writer. Now they want back. There's a simple formula. They can follow. Write songs that the radio wants to buy. That'll do it every time.



Fender

fine electric instruments

Choice of the nation's leading artists

Distributed Exclusively by
FENDER SALES, INC.

201 E. 24 Street
Santa Ana, California

MARY KAYE TRIO

Harry James

An Artist of Public Acclaim —
The Master of His Trumpet

He chooses the KING Symphony
Silver-Sonic dual bore horn.

Inquire at your nearest King dealer:
You'll thrill to a lasting performance.



THE H. M. WHITE COMPANY
1152 SUPERIOR AVE., CLEVELAND 5, OHIO

strictly ad lib

NEW YORK

Just: Short Page presents the new Johnny Richards orchestra at Town Hall May 11 at 11:30 p.m. Richards won enthusiastic response at his debut at the Red Sea Inn in Camden . . . Louis Armstrong appeared at the Rocky April 12 for four weeks at 815 options . . . Herb Pennsylvania band at

Stratford until May 14 . . . George Simon, head of the Crown-Collar Jazz Division, will start recording live sessions as well as release releases. He has a big band date already out. His soon to be finished is an LP of the old Pete Anderson and Sam Hays masters of the Black and White label . . . The new Duke Ellington Jack Swift Fletcher, a concert suite based on Shakespearean characters and events, was composed by the Stratford Shakespeare Festival of Stratford, Ont. . . . Lucky Thompson live in concert for some six weeks of concert in Switzerland, and he'll record extensively



Richards

He may also play the Stratford Shakespeare Festival of Stratford, Ont. . . . The 10th annual Seminar on American Culture held by the New York state historical association at Cooperstown, New York, June 26-July 13, will include a jazz seminar headed by Marshall Stearns . . . Ruby Ruff out a tribute to Benny Morgan for sales with Pee Wee Russell, Henry Martin, Dick Mullen, Hal Price, Walter Page, Steve Jordan, and Henry Brown . . . Ray Klabach breaking it up at the weekend Central Plaza outdoor . . . Rascal Teddy Smith is now a regular with Hoopie Silver's quintet . . . Tony Scott's success continues in Finland, Holland, and Germany . . . A recent early morning session at Little Bohemia had Harry Ellerbe, Chet Baker, Gusman, and Russell Wright sitting in with Art Blakey's Jazz Messengers, Chicago tenor Johnny Griffin, and the Jazz Messengers . . . George Shearing will play an Affinity for the third concert at the Stratford, Conn., Memorial theater May 23.

Cannibal will play Newport this year . . . Atlantic planning a Ray Charles-Rick Jackson date . . . NBC broadcasting from Montreal every Wednesday night from 12:30-1:30 p.m. EDT . . . Norman Granz plans a big Hollywood live! 1958 fall record package, as well as a large Charlie Parker set . . . Jack Lebone and George Barnes, visited London to arrange distribution for their new Prestige label . . . British modern jazz giant Derek Smith has emigrated here . . . The Continental on Nostrand Ave. in Brooklyn has been holding Tuesday and Thursday sessions with regular Joe Smith Friday in Sunday. Guests have been Max Roach, Kenny Durham, Randy Weston, Charlie Mingus, Cecil Taylor, and others . . . Clark Terry's Riverside LP will include Johnny Griffin. Griffin has filmed some side-by-side comment in here . . . Teddy Charles and Hal Waldron have formed a quintet for Fantasy recording sessions . . . Don Elliott has temporarily given up club work, devoting himself to single concert engagements and concentrating on colleges. He's also been busy on recent dates holding Peter Lawford, Lillian Berk, Bill Lawrence, and Duke Ellington among others. He may also do a concert in development TV show under the auspices of the Jackie Gleason Enterprises . . . Bud Powell trio has drummer Elvin Jones and leader John Orr . . . Reacher John Kelly recorded for English Decca while in England . . . Next British modern jazz combo to hit the States is led by tenor Tommy White in an exchange for Gerry Mulligan. British alto Hank Brown offers Tommy will see his first in concert W. H. Hill show . . . Sunday afternoon Dixieland sessions at the Standard room, Boston, Road, Bronx, with the Red Taped and Red Allen combos attracting Allen guests . . . Dixie Gillespie band and Hal Calabrese quartet at Birdland May 23 to June 3 . . . Buddy Watson trio at the Five Spot.

Entertainment-in-the-Boards: Clyde Thornhill is now music director and accompanist for Tony Bennett. He'll also record with Tony. Billy Katzner remains on drums . . . Les Brown band heads for Europe June 22 on a four-week tour of six large towns in France, England, Germany, and North Africa. Drummer will be 27-year-old Les Brown Jr. . . . Day Lebonard will again present New York at the Jones

(Continued on Page 24)

REGARDLESS OF ITS MAKE OR SIZE, YOUR GUITAR NEEDS . . .

Gibson
STRINGS

They're the most famous
the world's made . . .
and stay your very best—
on the finest quality strings.

Always use Gibson—They're the Best!

GIBSON, INC., BARRACLOUGH, MICH.

music news

Evening Post May 16, 1967

Vol. 24, No. 19

U. S. A. EAST

New World A'Com'ing

For the first time in music history, a concert series is presenting major jazz and classical artists in integrated programs. The first part of *Music for Modern Times* at Town Hall is the creation of a concert uniting Arnold Shostakovich and his husband, George Shostakovich, head of the popular and folk affairs division at Columbia Records.

The opening concert, scheduled April 18, was to feature the Oslo Ellington orchestra in a new Ellington work, *Swah Shorel*, Shostakovich, head of chorography and events in Manhattan.

The Shostakovich piece was recorded by Ellington for Columbia. In the same program, Louis Armstrong was to direct an orchestra in *Billie Holiday Concert*, for Pablo and Wind Records with Billie Holiday as soloist.

The final three Sunday concerts, all at 5:30 p.m., will take place May 12, 13, and 20. On May 12, the *Modern Jazz Quartet* will perform *John Lewis* works by the late President John F. Kennedy; the *Delmore String Quartet*, violin, viola, and cello will be introduced by John Warner, Walter Trueman, and Edward Vico and played *William Marston* will play *State's Sports of Divergence* with narration by Virgil Thompson.

Malcolm Baldrige will sing on May 13, on the same program. Martin Luther will be heard in an song of his night.

The final concert will include the Oslo Ellington quartet in a program of East New York performances, including a work by Miss Kleiman and the modern music by violinist Fred Katz. There also will be a first performance of Alan Hovhaness' *October Mountain*. Carlos Seydman will conduct his own *Misses Jacobs and Carlos Chavez' Pasos de Perros*.

William The Conqueror

Count Basie's opening British concert at Royal Festival Hall on April 5 was recorded, called *Johns Real London* correspondent Norman Harvey "by a Shakespearean orator, being three minutes."

The New York Times reported that the Count took the hall "by storm" and that the inevitable dignitary in Park had to be repaid three times. The Westminster Guardian headed "the impossible Count," and the veteran *London Make-up* critic, Max Jones, ended his capsule review of this first concert given by Basie in England, with the appraisal:

"Basie's strength is not overwhelming, but the band's sound and swing are things to dream about."

Keith Caplan of *The New Musical Express* shrieked:

"This was a moment, an hour, an evening, to be remembered when many others like forgotten. There's no doubt

about it—the Basie band is the greatest in the world."

An American columnist, Bobby Shad of *Murray-Emery*, added, "They Sapped. Sonny Payne broke it up; they'd never heard a drummer catch brass breaks the way to old. But the band really wasn't at its best. They'd gone three days without sleep, and the plane had been over four hours late leaving Chicago."

The promoters, meanwhile, impressed another way, quickly added three extra dates to the band's already approved 21-day schedule—with usually two shows a day.

Mosquito Polonaise

The night before William composed, a Polish conductor in Warsaw heard his first live American band since the war—Ray McKinley and the Great Miltosky orchestra. The crowd was loudly enthusiastic, cheering after each number.

The title of the concert was the Soviet-constructed Palace of Culture and Science. The city Warsaw performance had been sold out for a long time.

McKinley, who had been touring American military bases in Britain, Europe, and North Africa, was set for 14 Polish engagements and two weeks in Yugoslavia.

On opening night, a crowd estimated at 20,000 jammed the streets outside the concert—more than quadrupled for the touring Perry and Bass. Ten thousand had bought tickets for the

event in a house with 2,000 seating capacity. Some of the crowd flew behind the scenes while standing in the lobby. Longshoppers fed the music to those standing outside.

The McKinley bandmen endorsed themselves in big Polish programs by playing jazz sessions after the concert with Polish jazzmen.

More Export-Import

Gerry Mulligan's quartet was set for its British debut April 27 at Royal Festival Hall. During his 15 days in Britain, Mulligan has been booked for 28 concerts at 14 different sites. With Gerry are Bob Brookmeyer, Joe Newman, and Dave Bailey. Mulligan plays the second half of each concert with an all-star British unit opening the program.

Traffic from England to the States includes record manager Gerald Kay Martin, who is emigrating here with his family. He will record for the new Capitol subsidiary, Prop, under his own name and also will accompany other artists.

Setch On Stage

The surge in public presentation in midtown New York theaters in recent months was given a tremendous boost with the announcement that the Henry Theater had booked the Louis Armstrong sextet for a minimum of four weeks, starting April 18.

The rest of the stage presentation had not been booked at present, but the



DUKE ELLINGTON'S appearance on Edward R. Roybal's *Forum* in Forum was a recent Friday night television highlight. Here, at rehearsal, Duke stands in front of some of the numerous awards he has won, including six Down Beat plaques and six *Esquire* magazine trophies. The portrait on the right is of Duke's mother.

picture, the highly talented Ray on a Dalgarno, coupled with the drawing power of Armstrong, assured well for the future of this offering.

The Paramount, the Palace, Loew's State, and several theaters in Brooklyn continued to book second stars and replace shows accordingly.

International Ella

Within the next three months, Ella Fitzgerald will play several of the most important dates of her career. Currently on a tour at the Philharmonic tour of Europe, which concludes June 2 after a week in Italy. Ella is booked for a week at Monte Carlo, starting June 8.

Then she makes her debut at New York's most important night club, the Copacabana, June 16 for three weeks. Ella will star at the Castle Hill Jazz Festival at Ipswich, Mass., moves on to the Newport Festival the next week in July, and on July 19 will make Ella Fitzgerald Night at the Waldorf-Astoria with the backing by a 100-piece orchestra.

Steel Pier Schedule

The Steel Pier at Atlantic City, N. J., begins its season April 20 with a Tuesday Julius LaRosa-Peppy Herman double bill. Coming up are George Hamilton IV, Ray 100, Ray 100, Ray 100, Fred Serrano, and the Lovell Quinn and Danny Crystal, June 14-20, and Larry Ross, June 22-28.

Full-week bookings begin with Jean Carroll and Lillian Hellwig July 1, followed by Tony Martin; Julius LaRosa and Artie Shaw; Fats Domino; Louis Armstrong and Louis Armstrong; Louis Armstrong and Louis Armstrong; Louis Armstrong and Louis Armstrong; Louis Armstrong and Louis Armstrong.

Collegiate Jazz Competition

The National Jazz fraternity announces a National Collegiate Jazz Contest "designed to find the nation's top instrumental college jazz groups." This winning outfit will receive a concert contract with Modernway Records and free membership in N.A.J.A.F.R. Second and third-place groups will receive recording facilities.

College jazz groups of seven or fewer instruments might qualify for the contest. There is no limit to returns from any college. All entries should be mailed to National Jazz Fraternity, 48 E. 40th St., New York City. A tape recording of one or three jazz selections by each entrant must be submitted before May 15. All such tapes should be recorded at 78-inch speed.

Dorsey Band Continues

The Jimmy Dorsey orchestra, now under the direction of Lee Castle, will Jimmy resumes from scratch, was scheduled at present to open at the Hotel Seltzer on April 21 for a minimum of six weeks. There has been a "slight adjustment" in the band's price until Dorsey returns, according to a spokesman for the orchestra.

A proposed Dorsey engagement at Chicago's Blue Note was in question at present, although owner Frank Robinson says he is still planning on the June 18 date.

The Dorsey band has made its contract with Mercury Records as a definite one and will cut a Federal 10

Tommy Dorsey album as soon as Jimmy's health permits. Duke Reid, who recently toured the Far East with Benny Goodman, is the band's new vocalist. Singer Tommy Dorsey remains. The band will not accept any European offers until Jimmy is well enough to make the trip.

Jumping Red Hill

With a successful engagement by the Johnny Richards band and Gerry Mulligan-Dorsey Peterson under his belt, Harvey Keitel of the Red Hill Inn, Camden, N. J., announced a series of major jazz attractions at his spot.

Upcoming were weekend appearances by Charlie Ventura and Cannonball Adderley, April 18; Ventura, Benny Carter, and Phil Woods and Gene Quill, April 20; then the full-week summer policy, with Maxine Brown and Ted Tinker, April 22; Eddie Heywood and Lou Donaldson, April 24; the Maynard Ferguson band, May 14; George Shearing, May 18; Carmen McRae and Billy Taylor, June 4, and Erroll Garner, June 11.

RECORDS

Maggie On Dotted Line

A feature on Capitol Records since the founding of the west coast firm 12 years ago, Margaret Whiting has signed the company that she will not re-sign when his contract expires in June. Instead, she announced, she will sign for three years with the aggressive Dot Records.

The agreement assures her a healthy guarantee covering the three years and three albums of songs written by her father, Richard Whiting. The album will tie in with the upcoming Whiting biography film at Paramount.

Sherry And Dick

During a flurry of spring recording activity, RCA Victor jazz unit manager Fred Kaye noted that one of the modern jazz albums out on the west coast would be titled Sherry Rogers Plays Richard Rodgers. The set will have sides by the Sherry and the Big Band.

The label continues to prepare routine packages in the *Down Beat* series. Now in the works are albums by Tommy Dorsey with Frank Sinatra vocal and Artie Shaw with his band and the string section.

Records wrapped up a package by Betty Ford, Alvin and a group in mid-April. With trumpeter Alvin was Coleman Hawkins, J. O. Baggett, Buster Bailey, Guy Cook, Mancy Kaye, Coleman, Cliff Barthelme, and Lloyd Trotman. Alvin sang most of the tunes.

New Labels For Old

Early in April, RCA Victor called a half-dozen press men to introduce a new novelty star. It turned out to be Georgia Gibbs, who signed with the label after her Mercury contract expired.

In a reverse move, Billy Eckstine left Veeva and signed with Mercury, where he will be signed as a pop star on that label and as a jazz artist on

Mercury. Among his earliest projects, a record session with Sarah Vaughan.

Rumsey At Liberty

The first three jazz albums recorded by Liberty Records featuring Howard Rumsey as leader are out and are reviewed in the *Lightbulb* Series. They are *Swable or Nothing*, *Power Exchange*, and *Shin, Don't Be Mean*.

The Lightbulb all-stars and members of Dizzy Gillespie's band are joined in such pairings as the trumpet of Conte Candoli and Lee Morgan.

More Messages

Art Blakey and the Jazz Messengers set into LPs for Vix Records. In the group were Bill Hardman, trumpet; Jimmy DeRue, bass; Bill Easley, piano; and the late Duke Jordan, drums.

Griffin, on his own, recorded an LP for Blue Note with Hank Hellyar, John Coltrane, Lee Morgan, Paul Chambers, Wynton Kelly, and Blakey.

Three New Verve Packages

Three newly completed albums are being readied for release by Verve Records include the latest Ella Fitzgerald collection, *Ella Sings Duke*. The others are *Midnight Jazz at Carnegie Hall*, concert participation by Charlie Parker, Duke Ellington, Coleman Hawkins, Benny Bab, and others; and a disc label sampler including tracks by Louis Armstrong, Ella Fitzgerald, Parker, Ray Brown and Charlie Barnet.

U. S. A. MIDWEST

Kenton On Ravinia Rostr

The Stan Kenton orchestra has been added to the roster of concert appearances for the Ravinia Festival in Highland Park, Ill., a suburb of Chicago, this summer. The Kenton band will be in concert July 20 and 21. Duke Ellington concerts previously were announced for July 1 and 2.

The festival, devoted primarily to classical music, has included performances by the Louis Armstrong and Dave Brubeck groups in the past and is expanding its format to include other aspects of the arts.

Club Leader Backs Concert

Frank Devoto, university young president of the University of Chicago Jazz club, is sponsoring a May 27 jazz concert at the Opera House in Chicago. The concert, a two-performance-in-one evening event, will feature the long Gillespie band, the George Shearing sextet, the Gerry Mulligan trio, Carmen McRae, and Lou Ligon.

Jazz In A Ballroom

Joe Bagal and associate members of the Roosevelt University Jazz club have initiated concert sessions at Chicago's Casino Terrace ballroom at 53rd and Grand Street. The first session, on April 23, featured the Bud Powell trio and the Billie Holiday quintet.

Regular Monday night sessions, which began April 20, have featured Billie Holiday and the Van Hecke and his regular members his guests at the university on Tuesday nights.

Dixie In Chicago

Standard continues to flourish in Chicago. Bob Kennedy's group attracted Dixie fans during his recent New York appearance. The Dixieland All-Stars drew well on weekends at the Red Arrow in Newark.

Georgie Bergin and crew (Harley Karpfman, Floyd Lewis, Stogie Trotter, and Charley Sharkey) sold at the Hill club. The Dixie group at Jazz L.L.C. continues to pull the program. Benny Alvin and his Kings of Dixieland are at the Club Bambi Street. The Portier lounge has booked the Duke of Dixieland for a 14-week, June 2-Sept. 8, engagement.

Karlin Ochet in Initial Job

The Chicago jazz man headed by jigsaw - arranger - trumpeter Fred Karlin has been booked into the Flamingo lounge, at Marston and Sheridan, for four weeks. The Saturday-night-only booking, which began April 26, is the first of its kind for the club. Prior to this booking, the group had been in steady rehearsal for several months and had given concert-appeals at the Key of C, on the north side. The group has Bill Davis, trombone; Ira Shalman, bass; Dave McMillan, trumpet; Benny Bailey, sax; Dave Bell, baritone; Jim Alton, sax; and Jack Moran, drums. A piano won't sit at position.

Karlin is slated to join the group on job trumpet, as well as fulfilling the director's tasks.

New Study Titled Dixie

Studs Terkel, Chicago radio-television personality and jazz scholar, has initiated a new jazz show on radio station WFMT, from 11 p.m. to midnight. He will continue his jazz show on station WPMF, from 9-11 p.m. Terkel has completed work on his *Great American Book for Young America*; the book will be published in the fall.

Tiger Names Favorite Cats

Peter Maguire, published in Chicago, announced the winners of his jazz poll in the May issue. The *Peter Maguire* poll, American Jazz; Tommy Leonard, trombone; Coleman Hawkins, tenor; Charlie Parker, alto; Benny Goodman, clarinet; Lionel Hampton, vibes; Art Tatum, piano; Dave Barbieri, guitar; Ed Reitzbach, bass; and Gene Krupa, drums.

The night time to-night jazz-inn, for men not listed on the ballot, were Max Cole, Barney Kessel, Dave Brubeck, Milt Jackson, Paul Desmond, Erroll Garner, Max Roach, and Miles Davis.

U. S. A. West

Charles Emge Dies

Charles Emge, 64, west coast editor of *Down Beat* since 1960, was found dead April 4 in his hotel room, apparently of an overdose of sleeping pills. Detective, announced when a medical examiner discovered the body, said there was an empty bottle nearby which had contained the pills.

In a long note of farewell to his wife, Mary, Emge reflected on recurring illness during the last eight years



Charles Emge
Fred Star

and added, "I want you to remember me as I was in those wonderful happy times we had before I became sick . . . All things must end and I had some wonderful years . . ."

He worked a trade union in 1949 and went to St. Louis since.

A native of Pittsburgh, Pa., where his father was managing editor of the *Pittsburgh Courier*, Emge attended Langley high school there, being graduated in 1935.

When the family moved to Los Angeles he attended the University of California at Los Angeles for a year and then joined AFM Local 47. For many years, he was a professional musician, playing alto and tenor in the Los Angeles area and on coastal ships on the San Francisco-San Diego run. His partnership with trombonist Ward Hensonberg, Emge began. Trumpet magazine in June, 1950. Until May, 1958, when it merged with *Jazz West*, Emge unconvincingly played the tenor of the west coast jazz musician.

Always the tall guy to his story section of times, Emge wrote of himself in the first issue of *Down Beat*: "Emge (pronounced May 15, 1940).

"I'll still a musician in the extent that I have a seat, very long bond at a small neighborhood ballroom. At present I am transposing as a sax

At Presstime

The following stories were breaking at *Down Beat* week to press. See usual issue for more complete details.

New York-Duke Ellington may finally England in the fall for the first time since 1955. "It's up to him," says Joe Glaser, president of the Associated Booking Corp. "We can make the arrangements with Johnny Dankworth's big band if Duke is willing to go."

New York—Another note on heavy ahead: Jimmy Heath, who played at the Club Bambi through the '50s and '60s, will tour England as a single for three weeks in September. He will be accompanied by Webster Humphrey Lyttelton and his combo.

player, but it's pretty general knowledge around Los Angeles that I'm a reformer band's player who had to become a leader in order to work as a musician."

As the final gesture in a life characterized by unending individualism, Emge willed his eyes to an eye bank and his body to medical research.

(Ed. Note: See *The First Chorus*, Page 5.)

They All Played The Blues

A jazz documentary, with the musicians sitting in informal discussion and illustrating their remarks by playing different versions of the blues, has been recorded in Hollywood under sponsorship of *Down Beat* magazine.

Born of an idea by the publication's executive editor, Joe Kinker, a long-time jazz fan, the documentary will be released as a LP LP through the distribution facilities of Big Top, a Los Angeles label owned by Johnny Cole, and on a mail-order basis by the magazine.

Participating in the project were Jack Teagarden, Ziggy Elman, Bob Hovenden, Jack Costanzo, Howard Rumsey, and OJA, under the artistic leadership and moderation of pianist-composer Bobby Troup. With Troup leading the discussion via the different blues in jazz, the group illustrated musically by playing variations on a blues theme dictated out by Ellington.

The session was supervised by Pete Robinson, executive producer of KABC-TV's *Scene of Jazz* television show.

Buddy Rich Now TV Astar

Buddy Rich's much-feared show business career has taken yet another turn away from jazz with his new role as a regular on the *Murphy & Gomez* *Champion Show*, now every other Sunday on the CBS-TV network. Rich was a part of *Champion*, the first major in jazz as a "charismatic" and done a straight setting for with an occasional song thrown in.

By Grand Sets Concerts

Concert promoter Irving Glass had set at previous times most great concerts.

Flurring Portland, Ore., on May 8 at a charity benefit will be a package comprising Nat Cole, Gene Chadley, the Nelson, Eldie Anderson and the Dave Brubeck quartet. The next evening, the same lineup will perform in Seattle, Wash.

Set to play San Francisco on May 20 are Lady Armstrong, the Five Freshmen, Anita O'Day, and the Brubeck quartet.

Gring will Cole and Armstrong will do a Hollywood level concert under his banner in early July.

Jazzpickers Picked

Harry Belafonte's Jazzpickers are set to record an album for Bluebird under the supervision of Pete Emge. The unit is a quartet with the unusual instrumentation of Belafonte, vocalist; Don Freedman, guitar; Don Payne, bass; and Bob Marshall, vibes. The album will be divided into two sets and will contrast with the Jazzpickers in the final line throughout.

Petrillo Talks!

(Ed. Note: The following is an exclusive interview with James C. Petrillo, president of the American Federation of Musicians. There are no answers to the 21 questions submitted to him by News Item.)

1.—What are the possible prospects for the reversal or the abolition of the 28 percent tax?

Answer—No labor organization has done more campaigning in cooperation with a law than the American Federation of Musicians has in attempting to have the 28 percent tax repealed. We have spent more money on this than on anything ever attempted. At times it looks as though we might be getting somewhere, then again it looks hopeless because of the word "repeal" in the title of this excise tax. The word "repeal" or "might also" misleads the Congress because most of the establishments suffering from this tax are not salaried or night clubs.

As the result of our intensive campaign, 500 representatives out of a total of 816, and 50 senators out of a total of 100, are pledged to either repeal or substantially reduce the 28 percent tax. All we need to do now is to get one of the 10 bills already introduced, out of committee and on to the floor of Congress. When and if that task is accomplished, we will be assured of relief.

2.—What do you feel the laborer has made in this country? You were quoted as saying before a congressional committee that you would not advise a manager to take up work as a profession in view of the current economic status of the most laborers. Do you still feel that way?

Answer—I did advise the parents of this country not to let their children study music if they had in mind following it as a profession, as it is a dying business. I still feel the same way about it. The future does not look good—it looks bleak.

3.—What would you advise the musician and the lawyer who are interested in the growth of law suits to do? They say they tripe!

Answer—The musician and the lawyer are working hand in glove for the benefit of five people and are doing everything they can, but they do not seem to be getting anywhere any farther than we are in office.

4.—There has been some comment by the AFM that the appointment of the national AFM representative must precede the president's law suit. Is this correct? The attorney general granted the president under Article I, Section 3 (and emphasized by the founders of the AFM, 1944, constitution) made his subject to an authority but to him.

The constitution, in summary, has been that theoretically a member could be expelled, a local suspended, or other action taken without there being anything for an appeal. Would you care to comment on the charge that the present structure of the AFM could lead to authoritarianism?

Answer—I believe in giving the president of any labor organization power. They must have it in order to function properly, especially when the board is not in constant session and the members are scattered throughout the United States and Canada. In most cases, the president, on controversial issues, will get the backing of the board before a decision is reached by sending a telegram to each board member.

When the employees know the president of the organization speaks with authority, he has a better chance to get over the points for the people he represents than he would otherwise. Of course, we know that with or without the law mentioned in the question, if a president wants to be arbitrary, he can do the things mentioned. If he is that type, he is not fit to be elected. No man has a right to be arbitrary in a position of that kind.

5.—It has been charged by some that the vast majority of delegates to the convention each year consist of men who are not full-time musicians, who are, in fact, very occasional musicians. As a result, the sharp criticism the working musician do not have voting strength is proportionate to their contribution to the vote and to their voting value.

It is also said that while it may be true that these part-time musicians have been displaced by working delegates, the Musicians' Association is that their full-time professions are not in other fields and they should not have their votes representing weight in a union that is essentially composed of and working for active musicians. Would you care to comment on this aspect?

6.—In connection with the above question, some full-time musicians object to proposals from the music businessmen that help being used in part to provide work for men whose regular professions are not in music. Would you care to comment?

Answer to 5, 6.—Our position is clear and we stand behind it 100 percent. Organized labor was built and preserved on the premise that what is good for the majority is right. Who is to be the judge as to who is an active musician, or a full-time musician, and who is a part-time musician?

The public at large decides who is a professional musician and whether they should be allowed to work and preserved on the premise that what is good for the majority is right. Who is to be the judge as to who is an active musician, or a full-time musician, and who is a part-time musician? Does not mean that he has not the ability to be a full-time musician or the ability to be an officer of his organization with the executive knowledge to help formulate laws and policies for the good of the vast majority. This is to be a union that is composed of and working for active musicians. Are we to have one union for working musicians and another for nonactive musicians?

The employed musician of today is the unemployed musician of tomorrow, and the unemployed musician of today is the employed musician of tomorrow. The public is the judge of the music



is worthy to hear, and the full-time musician is often not as fine a musician as the part-time musician, forced into that position through no fault of his own.

The president of one of our locals made \$10,000 a year in income before he became president. Since he is president, he cannot work as a musician any more. There is no compensation. Most of our larger and some smaller locals do not allow their president to work as a musician after he takes office. Are there others non-professional musicians?

As far as the music performance trust funds are concerned, the object of the trust is to promote the culture of music by providing concrete time in the public. In order to present good performances, capable musicians are employed.

Of the musicians, whether it be jazz, rock and roll, symphonies, or anything else, the public has the right to judge.

Throughout the entire country, these capable musicians may be men who, through no fault of their own and only through lack of job opportunities, work in other fields to provide security for their families. Why should they be excluded from working at their profession where a job opportunity is offered by the music performance trust funds? The full-time musician do not contribute one penny to the music performance trust funds. Why should they try to prevent their less fortunate brother musicians from working at their profession?

7.—It has been suggested by many who are worried about these musicians (initially a small minority) who have been considered as economic charges, that the AFM try to institute a program of medical and psychiatric treatment for those of their members who need help in reestablishing themselves. It is felt that while these men often do not have the funds to seek private medical and psychiatric care, they could benefit from such care to a considerable degree.

Do you think such a program could be carried out by the AFM?

If not, what can be done for musicians who need to break themselves off the labor?

Answer—People concerned on economic charges are not limited to musicians, they come from all walks of life. The number of musicians so afflicted is admittedly a small minority, according to your own statement. Therefore, this is not a problem for the American Federation of Musicians. There are institutions where medical and psychiatric treatment are available.

Writings of the musician lobby should (Continued on Page 41)

A Comotion

I May Look Relaxed, But The Tension Is Always There, Reports Perry

By Don Cavell

50000 1,200 MEMBERS of who's who in show business turned out March 20 at the Prince's tribute to Perry Como.

There were plenty of laughs all night as comedians, singers, and actors paid good-natured fun at the guest of honor.

But one of the loudest and longest laughs went to Joe Bishop. All he had to say was, "Mr. Como, how would you like a nap in the moonlight?"

Obviously, no one there, or in the world for that matter, would be with Bishop when he was offering for real.

Joe Carlton, pop recording director for RCA Victor Records, summed up Perry Como pretty well when he said, "Perry is an American institution."

But unlike many American institutions, Como is neither stuffy nor is there an air of pomp about him. The showman is familiar with dozens of eye-beamy stations in the recording and television fields in about where Como is concerned.

On any weekend day on New York's Fifth Ave. near the Reginald Theater, Perry may be seen strolling along with his usual director, Mitch Averb, and his brother-in-law, Ben Belline. It's the quiet part on the show that week happens to be happy or in need of a breath of air, he'll be strolling alone, too.

ON SUCH A DAY last February, Perry and Mitch and Ben were strolling toward the theater during a break in the camera-blinking rehearsal for the show coming up the next night. A host of teen-age girls looks for Como, peering over the fence and through bushes at him. This girl walks along sideways, leaving her camera.

As Perry started for the stage door after signing scores of papers, books, and even what appeared to be a textbook, the girl with the camera asked him to pose with her friend for a picture.

Como got the news around the other girl's shoulder and smiled at the camera. But the young photographer had trouble. Her back failed to work. She took the camera and the girl got to the other side of the singer. Belline had no luck. Como took the happy camera and posed on the girl. Still no luck.

Finally Ben said he had solved it, and Como and the two girls struck a pose. Belline clicked the shutter, and the flashbulbs popped out of the camera and landed at Como's feet.

Perry broke up. He told the girls to come back again when the camera was working and they'd give it another try. He went into the theater doubled up with laughter.

"I've never seen anything so funny," he gaped. "It's a good thing these

TV cameras are sophisticated. They don't break so easy."

During the semifinal top-draw of his TV show on Fridays, Como was as relaxed as he appears on camera the following night.

Wearing a brown corded hair sweater over a sport shirt buttoned at the neck and gray flannel trousers, Como leapt the stage, starting with introductions, members of the Ray Charles singers, guest star Jackie Cooper, and Averb.

WHILE STANDING around by himself, waiting for cameras to come into position, he nervously licked his left index finger to his right little finger and took a few practice golf swings.

He and Cooper went through a routine involving a talking dog which Jackie was showing off to Perry.

At one point in the act, the dog was supposed to run and fetch a stick and return with it in its mouth. When the dog failed to do that, Cooper acted it out to show the dog what was expected, and comically imitated Como. Cooper ran through the bit four times while cameras and lighting were set. Each time, Como was ordered to waves of laughter.

"What a marvelous time it is getting to be," he said later. "We've had a talking snake on the show and now this dog." He thought about the man with Cooper, and shook his head, laughing. "Did you ever see anything like the expression on that dog's face?" he asked.

"Well, we may not make much of a laugh between that and 4925 feet," he mused. "But we have a wonderful show."

"It's a little corny, but we're not trying to prove anything," Ben pointed to the camera, which was a jangle of cameras, galling, wipers, props, and a shower of tiny kids dancing and light-blinking. "They let me in costs about \$140,000 to get this thing working . . . Right now it looks like he costs."

"YOU KNOW, we get letters and I even meet people who think we put the thing together in a couple of hours, or even so we go along."

"We like it that way because that's what we want. You know, no stay show."

Perry thought a bit before commenting on his constantly renewed appearance.

"There are a lot of lookers," he said. "Mostly they don't show, but they're there. I always get asked about the velvet set."

"I've got to work at this thing every day a week. If it's not successful, I can always go back to the barber shop."

Actually, by Saturday, the tension eased off. The kids know where they



go. We've been through the show a few times. We all know pretty well what we're doing. Some shows seem to come together. I don't think that you always have to make it from about this point on everything begins to really take hold.

"We're thinking of cutting it down a bit next year, although we can't tell yet."

"We're concerned with next year. We've had a lot of luck so far."

"I'll have to be out working the hour bit. But, if we finish up as we're going along now, we'll probably stay the same. Everyone seems happy with the show as it is."

PERRY POINTED to Cooper, who was sitting some distance with the director. "That Cooper is terrific," Como said. "He sings with a beat, too. He's been in this thing since he was 6 years old."

Perry has "been in this thing" since he was 21 years old, back in 1932, that was when, he first auditioned for Frank Crutcher's band in Cleveland, Ohio. He left a tentative barber shop to become a band singer at \$25 a week. In 1934, his salary jumped to \$30 a week, and he went with Ted Wardo.

In 1934, he returned to his home town of Greenburgh, Pa., and was about to resign his band when when CBS offered him a recording radio show at \$10 a week. At that time, RCA Victor offered him a recording contract. The rest is history.

From the start, his relaxed manner and his graceful staging marked his air

shots and early television shows with a distinction of their own.

But, as he said, the tensions are there. And up in the work.

A typical Come week begins on Monday, with a sleep conference for the coming Saturday show.

THURSDAY IS AN open day, and quite often one in which Perry catches up on his preceding work. Wednesday and Thursdays are packed up with script readings, while the dancers and singers rehearse separately.

On Friday, the music rehearsal is held in the basement lounge of the Knickerbocker in the morning. In the afternoon, the full cast assembles for a dry run of the show, followed by camera blocking, which occasionally runs until 11 p.m. or midnight.

On Saturday, final camera blocking is set, and then the show is run through with the full cast. There is a production meeting to settle final details, and then a break for lunch about 1:30 p.m., followed by shooting.

Sunday is Perry's home day. He rarely leaves his Studio City home, where he lives with his wife, Genevieve, their son, Ronnie, and their adopted children, David and Perry.

He spends a lot of time watching TV and listening to all kinds of music. He reads life and his public life are two entities, and he prefers to spend as much time with his family as possible.

THIS IS AMONG the main reasons why he has steadily turned down most picture contracts and not accepted a major movie role. He does make one or two personal appearances, when he can find the time, and always for a charitable cause, with Come generally paying expenses for himself and the band.

Perry is at all times pretty much as he appears on the TV screen Saturday night. Whether what he says or does may be strictly for the camera, he has a broad sense of humor and the kind of making-up which reduces him to helpless laughter at a joke or a funny situation. He will break down again when he thinks of the job or the happening.

"I enjoy this," he says, pointing to the studio and activity centers of the Knickerbocker. "When I stop saying it, it's time for me to go back to the shop."

At the same time, he is aware of everything going on about him and receptive to suggestions and direction.

On Screen-Small

During the best year of the Perry Come Show on NBC-TV (1960-61), the program won an Emmy, the Peabody award, the Christopher award, the Golden Globe award, and scores of newspaper and magazine prizes.

Last year, Perry won an Emmy as the best male singer on television, and was voted top in that category in polls made by *Radio-TV Daily*, *TV Today*, and *Nation's Pastime Daily*.

He was selected as one of the 50 15-time best record artists for an Apollo award made by the disc industry at the same to the record industry on its diamond jubilee.



Perry Como
In the Women Dept.

He asks questions and initiates ideas for the show. Mostly they are simple, easy-to-accept suggestions because he prefers things done in an unadorned manner.

Perry, it's well known, is a Roman Catholic. It's not well known that Perry and Genevieve have received one of the highest honors bestowed by the Catholic church. They were made knight commander and lady commander of the Equestrian Order of the Holy Sepulcher of Jerusalem in ceremonies at which Francis Cardinal Spellman presided.

PERRY'S HOME PARISH is Our Lady of Fatima in Moore Haven, near Fort Washington, N. Y. The Rev. Leonard Fawcett, pastor and a talented composer, is an old friend and a rather severe critic. He once noted that he had chastised Perry against "wasting" his voice on rhythm tunes.

"When you sing a ballad, your voice is in heaven," the priest said. "I told Perry in my bad old way that the new boy songs... I despised of those sentimental. Come favored his tend and dominated."

"Father Fawcett is a wonderful guy," he said. "And he's a fine musician. Some times when he's at the organ playing his own compositions, I feel myself listening during the new songs. I despised of those sentimental. Come favored his tend and dominated."

Perry was appointed chairman of the parish school fund because, parishioners were told, "Everything Mr. Como has done as far has been successful."

It is a great favorite in Martin, where he has made several of his now 10-year appearances in recent years for Archbishop Richard Cushing's charity fund. In Boston's bustling north end, there is the Perry Come symphony, named for him as a thank-you for his efforts in fund-raising.

Perry's air of relaxation can be con-

TRT CHARLES said Perry's security "makes things a little difficult for us. We have to keep reminding ourselves that we can't do what he does."

As a musical rehearsal for one of his February TV shows, Come wandered in with the orchestra and the chorus way to the right of My Sweet Lord. He remained quietly at the back of the lobby, head covered and lips pursed. He wore a turtled hair overcoat and a brown park hat.

He worked his way around the side of the jammed lobby, walking in close to the music. He waved hello at Blinn, smiled at the Kay Charles singers, and placed his hat on the head of the young woman who was thinking the number and checking keys data sheets. He took a sip of hot coffee and chatted with director Greg Lovewood.

Someone handed him a column clipped from a trade paper. He skimmed his key reading glasses and read through it, shaking his head and laughing.

STILL WEARING his overcoat, he played with the Peter Lurie and Ted Hunter. Then he and singer Polly Bergen were ready to rehearse their duet. Arroy called for quiet from the orchestra.

"Don't be so noisy, Mark," Como grinned. They went into the number. One of the trumpets hit a wrong note and Como reacted. "Whoa!" he shouted.

"That one's on me, Perry," the trumpeter called out. They started again, and Miss Bergen kept breaking late together during the song.

For the making melody, Como sang at half-voice directly to Blinn. At one point, Arroy beamed and said, "Good." One musician mislaid with a trumpet fanfare, after which drummer Terry Gordy shouted, "Change!" Como laughed broadly.

Perry decided to rehearse *Wave Then You Know*, another tune he was to do on the show. Holding his coffee cup and looking at the conductor and Miss Griffin, he walked around the imperatorily singing and sipping from his cup.

He and Lovewood discussed presentation of *Sound and Scent*.

"NOW, THE FIRST time you hear this," Perry said. "It sounds luscious... even at the ground. The thing is to give the kids." He continued to the Kay Charles group, a clean shot. Maybe 1-200 are a hard sell.

Lovewood suggested a song. Como thought a moment, then agreed.

They talked about the staging, and Perry walked through what he would do, the piano, which fades out on the record.

"Why don't I just come down to where Terry is," Perry suggested, "and stop his hands like this." He demonstrated. Lovewood said that could be worked out. They walked through it once.

Como bowed and smiled. "Any questions?" Nobody answered.

The weekly rehearsal ended at 11:35 a.m. Perry had come in at 11:30 a.m.

(This is the first of two articles)

On Screen-Large

Perry Como was starred in three 1954 Century-Fox films: *Something for the Boys*, with Vivian Blaine, Peg Murray and Charles McGinnis (1954); *Soft Snow*, with Genevieve O'Neal and Miss Minkowski (1954); and *I'm Lovable*, with Miss Blaine, Harry James, Miss Minkowski, and Rivers (1954).

He also was featured in the all-star *McGinnis musical* *Words and Music* (1954).

Nat Cole

'I Knew He Was A Great Pianist, But Never Thought He'd Be Famous As A Singer,' Says Ex-Employee Oscar Moore

By John Tynan

IT IS SAID in the trade that in the early days of the King Cole trio a certain Los Angeles record company executive considered Oscar Moore the A-list of the group. Convinced that Moore was the one destined to make it, he refused to record him, ignoring the piano player/leader who went his own way—straight to the top, incidentally, the firm administered by that executive is now out of business.

There can be little doubt that for 10 years Oscar Moore was a predominant instrumental voice in the King Cole trio as much as that today Nat regards him as "the last outstanding all-around guitarist in my book." Other musicians mentioned Oscar—living Aubrey and Johnny Collins, for example—but they were hired for a different purpose. Whereas Moore's work was a vital, indeed indispensable, element in the trio's work, his successors become accommodations rather than individuals. For the same reason, Moore inevitably stepped in with Nat (King Cole relinquished the throne).

Oscar Moore today is occupied mainly with studio work. Reminiscing about the early days, he reports that he first met Nat around 1940 at the Paradise cafe on Main St. in Los Angeles where Lionel Hampton was playing. "Wesley Wilson, Nat's first bass man, was working with Hamp at the time, those days.

"First time I laid eyes on Nat," admitted Oscar, "he looked like a real mean guy—his eyes almost closed, always out at you, didn't say what you said. After I met him I found out how wrong I was."

OSCAR CONFESSES that when the trio started out, "... I didn't even think of Nat as a singer. We just thought that the trio was going to be a good thing. We had faith in it. Then, after I left, I noticed that Nat was fantastic himself when standing up and singing. We always did the vocal things, of course, but I never thought Nat would become really important as a

singer. To me the cat was always a every phase player."

As to why he left, Oscar is very emphatic. "The fact is," he reveals, "I got tired of the road, so I left. Through the years there's a lot of people want to make it that Nat and I were denied at each other. That's a lot of nonsense, it's simply not so. The real reason," he continues, "is that I just got tired of the road."

With the next session out, Nat's future as a pop recording artist was assured. To popularize his music in that approach, a style today very rarely has oriented. As Leonard Feather notes in *The Encyclopedia of Jazz*, "... he was the first great jazz-grounded leader whose music Louis Armstrong, to name worldwide popular acceptance."

Today Nat Cole is one of Capitol Records' featured performers, both in studio and album. Fortunately he has reached the point where once an artist is no longer an album act completely goes over to Top Gun Alley, the *After Midnight* (V 102) in which Willie Smith, Harry Edison, Matt Dennis, and one that are great artists, including Nat singing and singing.

"With me going very well," Nat says of *After Midnight*, "probably because of my commercial success, it may have ended the commercial era." So, though *After Midnight* may be called a "blues" album, Nat as always is conscious of the music world of commerce and his place in it.

AT A RECENT DATE Cole shut-longer Perry Como's mastery of the art of relaxation. During a talk Nat repeatedly lingers in front of the microphone slightly hunched, hands folded loosely before him, like all great recording artists, he treats the mike as if it were a live audience. He increases the electric instrumentality with his voice.

Listening to a playback, Nat clearly gives the studio time, hands to relax into the position of his classic, his then unproductive. If something is wrong with the microphone, or if the difficulty lies with him, he'll stand in the position for a few words with conductor-arranger Nelson Riddle and, seen in hand, goes through the passages that may be giving trouble till the problem is eliminated.

At one recent record date, two hours were spent in getting a perfect take on a single tune. After Jack Costanzo had packed his lounge and corgies, spurring from the studio to make a Vegas place, the five-minute break was over and the Riddle orchestra was again set to go. This time the tune to be cut was the theme from the film *China Gate*, in which Nat has a starring role.

The song was a wistful, dreamy melody loaded with rather court Oriental



oriental effects. Prominent in the instrumentation was the presence of a two-string Chinese violin, a strange device resembling a long stick about as high as a violin with a large stick in the middle. It was played with a cello bow by Irving Lipschitz who, despite the two-string limitation and his prolonged ignorance of Chinese, appeared to have the situation well in hand.

THEY RAN a hot take and an immediate playback. Then, while engineer Ted Valentin adjusted the mike balance on the Chinese violin, Nat stood by the studio door listening. "Great sound," he smiled with a grin, looking positively toward the field.

When Valentin had adjusted the balance to his liking, he withdrew to the booth and they went for another take. This time they got it. Perfect take ... data over.

Nat is a great believer in cycles of public taste. "Yummy?" he said, "backroom talk in the trade deals very much on the question: Who would have made it at a given time? Take *Frankie*, for example. At another time he wouldn't have got a hearing. Not so popular kindly singer, people would have said and switched to another star. Thinkers react to the demand for a certain style of music and singer. They dictate the music that is to be played, and the record companies are constantly aiming at that particular moment. It's *Frankie* ... *Domino* ... *Boone*, and so on. Right now it's *Billie Holiday*. Now he's the man in the house."

Turning to the cycle theory, Nat pondered, "Suppose *Frank Sinatra*, *Perry Como*, and myself were coming up today ... How many contemporary kids would give us the kind of hearing that Nat was responsible for our time? That's what makes this wonderful to me that you're so unpredictable. Only the other day my daughter Nicole and I were driving along with the cat radio on. One of the kids from my new album was playing and she suddenly said to me, 'Daddy, I know that new album of yours is very big in school.' (That's in high school!) I told her that made me feel good ... But I couldn't help wondering what had happened to *Frankie*."

(This is the second of two articles.)

I'm No Granddaddy: Gil Evans

By Nat Hentoff

(Ed. Note: An encounter in jazz arranging in Gil Evans, whose scores for Duke Ellington and Monk became an *Album* 1942 success, were significant writings. For years he worked with Claude Thornhill. Following is the second part of Nat Hentoff's story on him.)

AFTER THORNHILL, Evans continued his own way, the way that made it impossible for him to be part of a movement for any length of time, at for that matter, to be faithful to jazz. He had to follow his curiosity into other phases of music.

"My interest in jazz, pop, and sound in various combinations has dictated what I would do at various times," he explains. "At different times, one of the things has been the strings."

"SINCE 1948, I've been having a lot of additional experience in music—and music, Broadway, night clubs. I learned to cross rivers on that an arrangement that was good in Eric, Paul, for five strings could be used for 20 musicians on TV. I learned about the pacing of singer's songs. My daring up until then had been arrested, not dead."

"I also did some radio work and some TV arranging. As for jazz dates, one reason I didn't do much was that nobody asked me. About seven or eight years ago, I did some writing for Billy Butterfield on London. And then Helen Merrill called me concerning an album she was making for Fantasy album (New-Arry 17 LP MG 30878). I was glad she did."

"I also did some writing for Lucy

Based on Fantasy and Nancy Love on Decca, and I did the arrangement for the Teddy Charles tenet album on Atlantic. I have a couple coming out on a Bill McKinley Victor album."

"I've also been trying to fill in gaps in my musical development in the past year. I've been reading music history, biographies of composers, articles on criticism, and listening to records from the library. And I'm working as much as I can."

"There are other reasons for my not having done too much jazz writing in the last few years. As I said, I have a kind of direction of my own that seems to cross three things—pop, jazz, and sound. Now I feel ready to do more jazz."

"AN ADDITIONAL REASON is that I can't write anymore. There's a lot of automatic writing in the business, perhaps done whether an arranger does a certain amount of music for an arranger. A lot of arrangers work that way, and there are enough good arrangers and some creative writers who go along. It's enough of a union member to refuse. It makes me too sad."

"I had a lot of visitors who was in the union movement by men who had to sacrifice a lot, and it's a shame to have it thrown down the drain by the next generation."

"A friend of mine, a young writer just getting started, was told by me not to do a relatively new major album that if he insisted on changing words, he'd never be used there again."

"You have to decide what kind of a writer you're going to be. You're got

to have enough confidence in your own ability to stick up for what you want."

"It was asked about a reputation he has among part of the trade of being a slow writer, and he said:

"I have more craft and speed than I would want to admit. I don't like to avoid getting into a rut. I can't keep doing the same thing over and over. I'm not a perfectionist in the same sense as a lot of writers I know who do commercial and jazz work, too. They have a wonderful ability with the details of the craft. But I don't like to get into a rut, but when it's over, you realize that the whole is less than the sum of the parts."

"ANOTHER FACET of the way Evans works is that he has to rehearse his arrangements personally. "They're very personal and they're not up highly skilled that it's easy to catch on, so what I have in mind right away. My arrangements don't sound right unless they've played by a certain group of players, and often I've rehearsed them."

"I've," says Hollman, "is the one arranger I've ever played who you really could be a thing for the whole world to know it. He can copy things the way they really sound. For example, the down beats don't always fall on the down beats in a solo, and he makes notes of that. It makes for a controlled, controlled, but because what he writes is so good, it's not hard to play. The notation makes the parts look harder than they are, but Gil can work with a band, and you can't do that with a band, and he gets it out of them."

"I've summarized his personal attitude. "I've written some articles on records I'd like that I liked, but I didn't like any at all. I'm still developing my own personal sense of form, which comes out of all this background I've told you about. Until recently I hadn't done much composing of music, but when the parts I follow had to be toward it."

"Now my interests and need for further self-expression are developed to a point where I am interested with original composition. I've been more of a sentence composer up to now. I was interested in the language. I did good bits of work. Maybe 18 lines in a pop song. I'd take my own ideas, so to speak. And I would always stay pretty close to the melodic line."

"EXHIBITION EAR also continued me not to give all my attention to arranging any more. I used to do my composition under standards, other people's songs. But that's been a dead end for me. Now I'm glad for the arrangement. I'm done. With original, it's different."

"I've never really been too concerned with the derogatory of what you're doing. I was more interested in learning and in the practical way. I didn't look back until recently when I started to be mentioned in books and articles."

"This being mentioned is a disadvantage as well as an advantage. It kind of embarrasses me as an older statement before one feels the one I don't enjoy being called a granddaddy when I'm still active, still learning, still writing, and will always be writing."

"Being an older statement may be all right for someone who doesn't want to establish his landmarks. But it's not my groove."



Here is a portion of the 1941 photo Thornhill had for which Gil Evans wrote. Back row—Mark Hollis, Danny Polo, Lee Krasna, and Bill Bushing; front row—Stanley Margulies, Willie Workless, Mickey Jolun, Joe Shabazz (bass), and Billy Keller (drum).

Marxism

By Dan Gold

EDDY GERMA is a recording freelance musician.

The 32-year-old Chicago pianist maintains a steady stream of activity on Monday-Tuesday nights with his act, John Frigo, at Chicago's Marzetti Kelly's, as piano teacher and vocal coach, and as arranger for a variety of singers and television shows.

In addition, Marx finds time for record dates, club and concert appearances, and radio-gram performance. He is one of the busiest musicians in Chicago today.

Marx, who was born and educated in Chicago, began his piano training at the age of 5 with a "mom-to-the-house, 12-1 teacher." He continued these studies for five years. He played his first job at the age of 15, as accompanist at a dancing club.

HIS ONLY full-fledged road work came during his high school years, when he spent a summer on tour with Eddie Starostin's band. He arranged the band's entire initial book.

After high school, he spent a year at Northwestern university before he decided which interrupted his college education. After the war, he returned to Chicago and spent three years completing his formal musical training at DePaul university, being graduated with a bachelor of music degree.

With the exception of a brief, two-piano concert tour with his wife, Ella, in 1948, Marx has worked in Chicago ever since his DePaul days. His career has been a full, varied one.

He's worked at such places as the Greenhouse, Papp's room, El Alcazar, Center Inn, and Marzetti Kelly's. For the last five years he's been allied with Sunset Fricke. Most of these Marx-Fricke appearances have been Monday-Tuesday affairs, because of the time consumed by Marx's arranging, teaching, recording, and freelance activities and Fricke's comparatively hectic schedule.

HE HAS WRITTEN arrangements for Martha Raye, Larkine Bentley, Lucy Reed, Helen O'Connell, Ezzie Collins, Paul Pappas, and Eddy Germa, to name a few. He has done arrangements for TV's late Calypso Comedy Hour and for the Chicago Dave Gossett-and-Judy show.

For 11 years he has taught piano and served as vocal coach. His piano students range from Garymore in Chicago CBS staff pianist Larry Taylor. He has conducted a select group of capable singers, including Johnny Ray, who, Marx has recorded, sang on a Broadway band, at every local television station. Some of his more recent appearances include NBC's Chat on, Who's on the Loose, Mouse and Mister Kelly's, and Tonight shows, and CBS's local TV, From Friends to Lovers. He performs TV records and has a roll call of decent records shown in Chicago stations.

He has been equally active in the recording field and has more than 150

Dick's Philosophy Covers

The Art Of Singing As

Well As Playing Piano

sides, with bands and vocalists, to his credit. His part of a quartet backing Deacon on a mom-to-be-released Coral LP. He was on a recent Dick Southern date for Decca. His most recent LP is titled Dick Murray-Johnny Frigo-Coral 1201 570000.

WITH THE WEAVER of diversified coverings to utilize, Marx proves an able commentator on the problems and status of the contemporary pop and/or jazz singer. An vocal coach, he plays a definite role in career guidance.

"I try to get singing singers to sing natural, to do what the records they've heard," he says.

"Often young singers imitate other singers, without thinking for themselves. In order to probe an audience reaction I feel you have to interpret lyrics. An audience shouldn't have to try to understand a singer.

"Most people speak characteristically with accents and emphasis. This applies to singing, too. Dynamics is similar in singing and speaking."

As a coach, Marx must take certain inevitable look-alike matters.

Ranger "Is modern singing, range should allow you to sing a variety of tones successfully."

Phrasing "You should have the rhythm of the song sing phrases on one breath. This is a pretty exciting thing and one aspect of the artistic use of phrasing."

Volume "A complete lack of vibrato, or an excessive amount of same, is a definite problem."

Melody "Melody should be natural but not sloppy. Singers who begin careers with somewhat poor diction should attempt to be precise in order to reach the natural approach."

Self-imitation "Any successful singer must enjoy singing. You can't talk this when you're on stand. Jim Williams, for example, isn't a great talk but has a ball, and the audience shares his enjoyment."

Intonation "Intonation is always quite a problem. Correcting faulty intonation is somewhat painful. It helps to have yourself on tape with a coach's assistance. Hours spent listening to intonation helps, too."

Projection "Projecting personality loudly is primarily a matter of devoting energy to doing the best possible job. As far as vocal projection is concerned, in today's era of amplification, it is not a problem. A good voice is not necessarily a limiting factor."

The critical Marx employs in determining the potential any given singer possesses do not necessarily reflect writing power. As he puts it, "There are plenty of people making money singing who I don't regard as professional writers. It is writing in general Frank DeWitt's opinions on many contemporary singers."

"Singers is crowded, but I never feel that any singer does everything well, in a technical sense. Joe Williams



(By Dan Gold)

is fine on tapes with something to say. He always gives us the right notes.

"ONLY TWO OUT of the first 20 female singers in the last Dave Koz band (leaders poll) appeal to my taste: Peggy Lee and Carmen McRae. They sing more from that non-romantic angle I like."

"One of my favorites is Eddy Germa. He sounds, what the sax, and he's confident, controlled range impress me. He's always in command of a tone."

"I've never liked Mike Holiday's singing," Marx says, "although she has been made a kind of idol. I don't feel she puts the words together. For example, she makes 'dancing queen' like 'dancing, in me, is very associated with dancing queen. Often the word she makes doesn't seem to go with what she's saying. She has a limited dynamic range, whether she's singing about love or steel construction."

"Larkine Bentley could find success and satisfaction if she can maintain an enjoyment of her work and forget about success as such. . . . I dig the Ella's, unquestionably my favorite vocal group in every sense. . . . Another singer with two potentials, if he gets an opportunity to sing his own way, is Jimmy Lawrence. He's never sung badly. . . . I've heard Ann O'Shea sing well, too. Frank D'Amico, currently in Chicago, sings beautifully. When he sings well, he's better than many 'stars' at their best."

WITH MORE potential work than time, Marx could easily become completely satisfied. Conversely, he handles some of the time, writes the Monday-Tuesday shift at Marzetti Kelly's, and makes personal appearances and records. He wouldn't want to do any of those full time; he prefers his balanced program.

But he isn't quite satisfied with his career. He wants to continue his development as a jazz pianist, because he is aware of there is his approach and weaknesses in the Marx-Fricke book.

He'd like to be a part of a jazz concert tour in the states and in Europe. Above all, and despite his success, he wants to return to formal study, saying, "You have to do that in order to create."

As soon as he finds time, he'll begin.

nowriting readers who like to be on the inside of circus talk.

KURT WHEEL'S work reaches me occasionally in much the same way as Mike Hedden and George Hanson do, and I'm glad more of his writing will become available. Try, for example, his *The Seven Deadly Sins*, a book with much to just by Bertie; *Brecht and Song* by Lilla Leiva (Columbia KL 1125). Also worth many hearings is Johnny Johnson with 1931 by Paul Green and a line that includes Leiva, William Meredith, Will Forstmann, with conducting by Samuel Markowicz, who interprets Verdi as nightly. Good-John Lieberow at Columbia and Ed Cole at M-C-B deserve much credit for what they have already accomplished and are planning with regard to Verdi on record.

Of all the call-up LPs I've heard in the current campaign, I most enjoyed Lord Fine and his Collaborators in the recently issued *Symphonic Concerts* (Columbia 17412). Big names—Max-Rene Storaas with the references to Bird, Dixie, and Miles . . . Leonard Bernstein is an unusually arresting composer for the film who sometimes utilizes 12-tone techniques, involved counterpoint and other challenging devices and generally found in most Hollywood scores. Part of his work for *Edge of the City* and *The Cobweb* can be heard on M-C-B 12381. He might surprise you.

If you'd like to hear something of what goes in a studio during a classical date, one side of MCA's in the *Waxbox* (Waxmaster, XAW10470) contains part of a rehearsal conference with Sir Adrian Boult, Westminster's King Hall, and the 1941 Carnegie-Franconia orchestra. The other side is the best performance yet of Benjamin Britten's witty and dramatic *Young Persons Guide to the Orchestra*, which I had had up for me over the years and is a wonderful way to proselitize unenthusiastic youngsters, especially if you also can take them to see the New York City Center Ballet company's version of it, *Fantasy*, as photographed by Arnon Kolbe . . . I am impressed with the multilingual professionalism of Eva Perovitch, the Hungarian-born British singer in her five albums (Capitol 1017). This is a very attractive straight-up singer by a girl who doesn't try to be big, and in a sense, is quite big in her field.

ONE OF THESE times when performance and engineering are both optimum is Igor Markevitch's interpretation of Beethoven's *Symphony No. 1* with the *Symphonic of the Air*, the orchestra MCA obtained when Thomas Nelson (Columbia KL 1007). It's a gem . . . And one of the best recordings Mike Levy's collection in son Mike Davis *Al-Share* (Frontier LP 7078) which contains the *Waxbox* and Mike's *Beethoven* sessions with J. J. Johnson, Lucky Thompson, Horace Silver, Perry Heath, and Arnozy Richards on CD . . . Let's hope these other values trickle out of them a previously unexcused *Love Me or Leave Me*. We don't always have the space to review recordings into CD sets, but many of these are worth investigating if you don't have the original tapes.

feather's nest

By Leonard Pfeiffer

TWO LETTERS that reached this department recently inadvertently served to point up the sharp contrast that exists today among jazz musicians in their attitude toward the profession and the public they serve.

The first comes from Robert F. Carroll Jr., president of the Beta Nu chapter of the Alpha Phi Alpha fraternity at Florida A&M university in Tallahassee, Fla.

"Too often," he writes, "people fail to give credit where it is due . . . it is a joyous moment when a successful artist comes along who hasn't forgotten the common touch and the people who once helped him along."

"Recently Julian (Cannonball) Adderley and his quartet rendered a jazz concert at our school, sponsored by Alpha Phi Alpha, of which he is a member, having been initiated at Beta Nu chapter here on our campus. The

"I happened to be in Hialeah when ——— was there," says this letter. "Nobody saw much of him, but he was too kind to come around when I was there. But I saw plenty of him recently, when he played a week at a local night club with his quartet."

"One evening I got there early and was chatting with the manager when we gradually became aware of some disturbing rumors on the bandstand. Finally we realized what it was. There were already a number of containers in the room, but ——— was rehearsing a number on the stand, and it was quite obviously a rehearsal, not a performance, with all the steps and fake plays that become so repetitious and tiring to the ears when they left the stand."

"TWENTY MINUTES later it was time for the first set. The crowd accompanied the group with a big build-up, making him feel sure he is now, ———. The audience applauded; then complete silence. ——— was nowhere in sight! He finally showed up at least 15 minutes later, walked on the stand without a word, beat off the first number without even facing the audience, and went through half the set slouched on a chair with his legs stretched out. His legs pointed at the floor."

"A bunch of fans wanted to talk to him later, but he treated them off and disappeared."

"He was on a day today show during the week. The dayjob obviously said: 'Well, I hear you just got back from a wonderful European tour!' Naturally he thought this would give ——— a perfect lead into an account of his adventures."

"But ——— just said nothing for a moment and then, bored and sarcastic, replied: 'Man, that was three months ago!' Then he collapsed into silence."

"Can't the writer do something about people like this?"

WELL, MY FRIENDS, there is one law on the books that might cover the situation, but it would deprive the man of his right to work and might be justifiably contested.

My suggestion is a complete boycott of people like ———, including their records and any concerts in which they appear, and complete support of all Cannonballs wherever they may fall.

If you happen to be a fan of ——— and find this treatment might be unduly rough on him, there is one thought with which you may console yourself. His only work about three more records before he can write his autobiography and sell it to the music.



Cannonball Adderley
'In Every Respect'

concert was a tremendous success in every respect. Cannonball proved an effectively big attraction with the alto that the ghost of Bird must have been stimulated. He received ovation after ovation.

"**BUT THE REAL CLUE** in Cannonball's greatest achievement came after the concert, when he was meeting old friends, being interviewed and hounded for photographs. Here was this man who had lived with his profession all during the concert, but who maintained his humanity . . . Certainly he has tasted the sorrier of success, but as he stood there smiling, answering questions, and exchanging greetings, you believed that he was completely devoid of selfishness. He heaped praise on everyone but himself for his success."

The second letter comes from a fan who asks to be unnamed. His relation is a young musician who suddenly gained national prominence four or five years ago and has since won several jazz polls. Recently he was arrested, not for the first time, on narcotics charges.

Can It Transpose?

Washington — The New York Times reports that Vice President Richard Nixon's new electric range has a "gadget in the oven that reports 'doneness' of the meat. When it reaches the desired point, a whistle like piano Tchaikovsky's *Andromeda* tinkles, if the gadget goes, the unit, built in Waterbury, Conn.



WEST OF THE MOON.

Already a legend in her own time, the magnificent Lee Wiley achieves new heights with a dozen wonderful standards she's never before recorded. Among them: "East of the Sun," "My Man," "Can't Get Out of This Mood," "As Time Goes By."



IT'S A WONDERFUL WORLD. With a knowledgeable right hand and a left that really rocks the keys, Barbara Carroll sets a jazz piano pace to delight the most exacting discoteer. 18 great selections, including "It's a Wonderful World," "Spring Is Here," "It's Long Lee Love."

SWINGIN' MEDIUM. Fabulous imagination, fantastic technique, and playing from the heart — that's Philman Newborn, jazzman extraordinary. Thrill in the trio, quartet, and Philman's exciting solo work!

SWINGIN' IN THE OL' CORRAL. The popular Dave Pell takes rides high in a sound of great old Western legends! Wiley arrangements plus high spirited performance add up to a delightful listening/dancing session.



NEW SENSATIONS IN JAZZ FOR MAY from **RCA VICTOR**

New Orthophonic High Fidelity

45 EP versions at the new low price **\$1.29*** ea.; Long Play **\$3.98**** ea.

BEAUTY AND THE BEAST. Bob Smiley's Feline Jazz Band with Chazy Hayes on rhythm guitar. Here's a fresh, free-swinging style of jazz that's not tied to any "school" (Guns, Art, or soul). Mery Melnick's arrangements make the rhythm section shine!

LOVE'S ANALYSIS. Eddie Sauter and Bill Flanagan bring famous dance bands of the past to updating their hits with exciting 5-F arrangements. A cross-section of yesterday's favorites — "Get a Date With an Angel," "Ghost of the Wood," "Thinking of You," "Bunkin' Clean," others.

WHEREVER THE WINDS BLOW. The genius of Shary Rogers and the Quintet with smart, imaginative interpretations of musical material.

POLKA BOYS AND MOONSHINE. First recording by the new new Johnny Mandel Quintet... 5 guys playing 10 instruments. Ingenious arrangements of "I Remember April," "Moonlight in Vermont," "Blood, Sweat & Tears," others.



*New 45 EP Album Prices: Covered \$2.29, French \$2.49, Swedish \$2.69, Remains Unchanged Prices.

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Sheet-Music Text
- High Fidelity
- Art Recordings

- In Person
- Radio-TV
- Film

popular records

LEE BROWN

The postman on the cover, surrounded by *Down Beat* and other awards, is Lee Brown. The music on the record recalls, however, Charlie Chaplin's *Modern Times*, in the manner of the music on the cover. His buoyant, danceable music, well arranged and well played. There are enough solo spots scattered throughout to vary the texture of the band's sound.

Among the tunes, which sound as though they were pulled from the lineup of the *Modern Times* film, *Get In the Mood*, *Shakedown*, *You Are One*, *Johnny's Rag*, *Goodie*, *I Never Know*, and *My Blue Heaven*. All their mixing is the sound of people dancing and cash registers ringing. (D.C.)

TEDDY BROWN

Browsing across folk music and old-time in a collection called simply, *Teddy Brown Sings* (Shalika JLP 101). His ballad, *If You Were Mine*, is very lovely. His treatment of *Wood Nymph* is an apterous rouser; he gets a lot of mileage out of the tune. The old-time, haunting backing by Johnny's Virginia Island Cajun Band, which Brown and Kenneth in the *Frankie, Chick, Dumbo City*, and it had to come in this same day) *Cajun Rock n' Roll*.

There are some memorable moments here and some less, notably *Alan Walker's The Other Side* and Brown's own *Oh, the Pretense They Were Good*. The liner notes may make you gasp, but along the way they impart some of Brown's background. (D.C.)

MARION BUCK-CODE BALIS

Miss Brown and Balis combine with the Luther Henderson sextet to compile a nicely chosen set of four records called, *Love, Music, Wine, We Were Young* (RCA-N 2008). Miss Brown, a singer club singer with an intimate, warm tone, does very well with the title tune, *From a Lover's Point of View*, and the moving *You Can Make Art*, among others.

Balis, who also appeared on Duke's *A Dream Is a Woman*, and is presently sharing vocal honors with Jimmy Liverson on the band, has a pleasant voice and an easy way with a song.

He duets with Miss Brown on *Jeany*, singing *I Can't Live You Anything But Love* in counterpoint. They do it again with Balis singing *Don't Get Around Much Anymore*, and Miss Brown remaining with the title tune, *Going Go, Go, Go of My Heart*. Balis also sings *Billie Holiday's lovely A Flower Is a Lovesome Thing*. Henderson's group supplies mood, tasteful backing. (D.C.)

MAX COLE

Not unlike his customary vocal style is a dozen standards in *Love Is the Thing* (Capitol W 324). Gordon Jenkins arranged and conducted, and his ten-note horned group is in some of the tracks (*Love Letters*, for instance). Cole sounds good against strings, although we haven't forgotten the old trio days.

Included in the set are a duetting *Standard* (with the vocal), *Don't Mind Me*, *It's Love* (Cap I On Hitland You), *I Thought About You*, *At Last*, and *Love Is the Thing*. (D.C.)

JACQUE BAILEY

Jacqui Davis sits in at the Hammond organ, backed by Irving Ashby on guitar and Chilly Malone and Ed Hall on drums in *Chasing Shadows* (Capitol 101). Nothing much is proved, other than Davis makes the instrument a bit more palatable for long periods and that with a little imagination, good tunes still manage to sound good in the hands of competent musicians. On the bill, *Chasing Shadows*, *Frankie and Johnny*, *Lonely Lonely*, *You Keep Coming Back Like a Song*, and *Caravan*. (D.C.)

BLONDE DEAN

The young woman with the wistful voice and lacy piano in *Blonde Dean's Verse* (RCA W 2007), evokes of the French voice from the *New Stars*, and a somewhat young woman in her own right.

Backed ably by Ray Brown, bass; Herb Ellis, guitar; and Jo Jones, drums, Dean sings a variety of moods ranging from the intimate *Everything I've Got Belongs to You* to the whimsical *It Might as Well Be Spring*, in French, to the wistful *Love Me*.

Verse might do well to couple the lovely *Comme d'Alors* (You in French and English), with a vocal group to either *I Must Have Been a Blind Man* and push it as a single. There's an intriguing *Blonde Dean's* *Blonde Dean* play while singing *Everything I've Got*, but her second vocal shows would probably be air playings of the tune.

Although her voice is healthy and loud, Blonde Dean is very well suited for a couple of times where she gets out of her range. The effect of the whole package is very happy, though. (D.C.)

THE HOES

Singer Ray Middleton leads his Ho's through their recorded debut in *W.P.A. Verse* (MCA-N 2008). The group

comes through with some of the best of a rock 'n' roll group but with the phrasing and timing of a modern quintet. Among the tunes done by the group are a stately *Swing Line*, *Sweet Charles*, a rousing *The Long Is Love*, a rousing *Underdog*, and a rollicking *Every Day*. Verse's note writer quoted the files, leaving one out and placing another on the wrong side of the record. (D.C.)

EDGAR SANDRON

Swing Party, Sweet Company (Coral LP LP CBL 5040) is a thoroughly pleasurable collection of 12 songs by the writer of *Lullaby of Blahins*; *It Dreams Come True*; *Stomach* at the *Group*; *Blue Linn*, and *Don't Be That Way*. All of them are included here.

The *Swing Party* arrangements are uncluttered from the heart of the swing era, and clearly executed. The instrumentation is that of the *Chick Webb* and *Goodman* bands of the '30s, and there are very tasty solos by Jimmy Nottingham, Eugene Robinson, Lou Harris, Perry Allen, Lee McGarity, and Charlie Shavers.

Charlie shows how valuable a horn man he can be when he's not blowing, and McGarity indicates how important it is to the New York scene that he remove him from his usual attack. *Swing*, drummer Terry Ryder, guitarist Allen Barkin, and bassist Perry had into a crisp, firm, pulsating rhythm section. The notes by Leonard Feather are excellent. This is Sandron's first LP under his own name, and it's well deserved. (N.Y.)

GUY WARREN-REID SANDRON

African Speaks; American Answers (Decca LP LP DL 8448) is an unusually diversified program of trans-continuation. Warren, a Ghana percussionist, broadcaster, and journalist, was in the States, wrote and arranged the set. Sandron handled the collection and also assisted in the production. Gene Rapoport was apparently the general music director of the project.

The material includes adaptations of African West Coast "high life" music, African chants and religious ceremonies. Sandron's African music here is interpreted in a contemporary Afro-American idiom, and even an impressive Afro in a stream with vocalists Johnny Pige.

There are good explanatory notes by Sandron except that full names of performing artists are not given. The story is readable. The set is a significant contribution in extending and indicating that Warren has something intriguing to say in this newest circle of Afro-American musical influences. (N.Y.)

radio and tv

By Will Jones

Dear Jack:

As I told you, I didn't intend to spend a week in London sitting in front of a television set looking out what my contemporaries do with music on TV. But I did do some late playing, and some consulting with friends, and numerous taped requests in front of a TV at 8:00 p.m. one Saturday watching *The Six-Five Special* on the BBC channel.

It is the only current British TV program, if my sketchy research is sound, in which orchestral and acoustic are the prime styles. (I'm seriously writing this in Paris, so you'll have to bear with me.)

Curiously and variety programs are plentiful and popular on both the BBC and the commercial channels, and these have music and collections of records. But here the music is just one of many things. On *Six-Five Special*, the policy is to bring in what the BBC calls one traditional jazz orchestra and one more advanced each week and hold them there.

BRITISH JACK LONDON got such a break. It was explained, as a result of the *Yipster's Yipes* having come to an end. *Yipster's Yipes* was an hour of TV sitcom on all channels, between 8 and 9 p.m.

The idea was to give parents a chance to pry the kids away from the TV sets and shove them into the sock before the evening fun began. The TV people gave up that measure a couple of months ago, leaving each network seven per-hour gaps to be filled each week. Thus, in one of those gaps, did Jack get his big break.

Now, with all that background stuff out of the way, let me tell you what Jack looks like on the tube. Jack Red let's play a game. I'll just tell you

Improvise On Blues

London—British leader Frank Fitzhugh was fired from the Cabaret club in Mayfair. The management claimed that trumpet virtuoso occasionally played "blues" notes.

Fitzhugh sued the club.

The judge awarded Fitzhugh £1,000 in damages, plus court costs.

The judge explained that Fitzhugh's fiery intention to lead a toothache during the period of the "violations."

Several jazz observers felt that the heart of the matter had been missed by both parties.

London, England

what it looks like, and you guess what it sounds like.

The title of the program was superimposed over an arty montage of a meeting train.

The camera then faded in on a close-up of a staircase and moved back to show a bunch of kids dancing to Cy Laurie's two-beat band. The music actually in dance style, but the pervading one in view I labeled Early American Jazz.

From the two-beat, *Six-Five Special* fell into a Warner Brothers film clip of Frankie Lyons and the Teen-Agers singing Baby, Baby.

SOMEWHAT, as THE film clip ended, there—without any explanation—were two persons in fencing garb, standing at each other in what I took to be expert fashion. There was no sound except their heavy breathing and a few grunts. It looked like the beginning of an elaborate Steve Allen gag. After some minutes, however, the fencing ended amid a burst of applause.

Somebody named Freddy (didn't catch his last name), one of several names on *Six-Five Special*, interviewed a girl fencer. Next there was a demonstration lesson by a girl student and her fencing instructor. Then there was a play for the Amateur Fencing association, and the address was flashed on the screen.

"All you holding Eryn Pigeon, that's the place to write," said Freddy.

Next came a style group. I had heard style groups mentioned during my visit, but I had never seen one. It turned out to be three persons stepping partners, one person stepping a line, and somebody else stepping some horizontal instrument. A girl sang.

INTRODUCED NEXT was Decca Haly. (My spelling—probably wrong), a cryptic doorway and window. While he performed, the kids in the studio jotted it.

"And now," said one of the emcees, "here's a new dance to a new tune." It was an introduction for Baby James ("Discovered behind a juke box," said the emcee), who sang Grace Day.

James had long, floppy hair, and seemed a bit. If I had to describe his vocal style, I would say it ranged from Eryn Freddy being strangled to Tyrone Power being gassed.

Along about here came a quick interview with a striking little blond named Vera Day (The Eryn Blind on the spelling, in usual), and her husband, named Arthur. "We're musicians," said Vera Day. They were both giving others, somebody said. Arthur said they love Marilyn Monroe. Vera gave Arthur a dirty look.

A girl named Jo—another one of the names—was seen next, on film, impersonating Tyrone Power. They talked about the Soviet Union, Green France, and so on.

Cy Laurie and group came back to play *Supersmooth*, dedicated to Louis Armstrong.

WHILE THIS WAS GOING ON, an elderly nobody said some late up

beat music to lure down the beds. She gave the blaring TV set a suspicious sideways glance.

"I wouldn't give you a rap on me," she said. "It's all subversive. Washie powder, coffee . . ."

I didn't bother to explain that I was really watching BBC, the non-commercial channel.

Presently one of the emcees came back to say:

"We've had a lot of good music on this show, and tonight is no exception." It was his introduction for Larry Adler.

Adler modestly explained that while he had played with a lot of great jazz artists, he's not sure he really plays jazz himself. Then he turned his harmonica to St. Louis Blues. While he played, the camera flitted a close of some girls in the studio solemnly waving their night heads up and down. (I gathered they had their respective significance among the natives.)

Next interview with Adler, during which he made it very clear he doesn't care if people and his harmonica a month ago and then he played *Swanee River Song*.

JIMMY SOMMERBY sang a new song, *Wanted*, and *Wanted*. Then Jo Whitehouse came back, this time with her young girl. After a few words with them, she showed them made a few days before at a riding school in Kent. All about how girls learn to ride, plus a play for the Association of British Riding Schools.

Next a comedy bit. One of the men came on in a riding getup. *Dislay*.

"What's the idea?"

"Just a habit I got into."

He said he had hoped to wear gold lame riding pants for the occasion, but the tailor didn't have them ready: "I was going to see him for pounds of material." There was some playing around with two men in a horse room. Eddy James came back to sing *Furry Dad*, and that was about it for the hour.

JUST ONE OTHER thing, Jack.

A few nights earlier I saw—in a live theater, not on TV—a review. One of the numbers was a review of new records of 1958. There was a line referring to a strike of BBC musicians: "and TV musicians' real letter." I didn't get that, either, at the time.

Well, that's it from London, Jack.

Counted Out

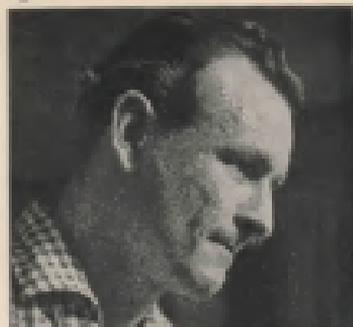
London—The Minsky Motor pulled several British musicians after Queen Beak's first explosive British concert.

Tom Heath: "At last we have been able to hear the real spirit and feeling of jazz. It proves it is useless sending jazz to America—you have to send them something a little different."

Eric Delaney: "Honestly, it makes you feel like checking everything in."

Cyrl Stapleton: "We must have the wrong sort of blood in our veins."

Jack Parrish: "Baby!"



The Records

1. *White Noise*, *White Noise* (ABC-Parsons), Al Cohn, bass; see Johnny Cash, etc. and Memphis.

The trombone man was very good—the tenor man, the arrangement's sort of a commercial-type arrangement—cut really jazz. But I guess that's the way a band has to do things, because if you get too jazzy, I guess you don't work. I thought the trombone man was going to play like Miles, but it sounded a little bit like Duke Collins. . . . I don't think it was, though, I didn't like the recording—you couldn't hear the background. Whoever had the piano covered up the band to make it. It was well-played, though—nice band. I wouldn't rate this as a jazz record, but as commercial jazz, I'd give it three stars.

1. *History* . . . About that first record—who am I to say it isn't jazz? It has so many things that are jazz, but every once in a while I'd hear a device that sounded commercial.

1. *Jazz Boy*, *Jazz Boy* (Poly), Bud Johns, trumpet; Chubby Jones, clarinet; Steve Jones, piano; Billie Jean, bass; Jo Ann, drums.

That was two trumpets, I think. The second man, playing the second harmony part of the counterpoint, sounded a little like a melophone or something . . . sounded like five different notes. It first sounded like a Miles approach, that I liked pretty much. The rhythm section seemed to swing pretty good. The piano was kind of slumpy and didn't seem to go anywhere for me. I'd rate it about two stars.

1. *John Laferre*, *Canadian for Charles* (Fantasy), Willie Gibbs, piano; Clem Brown, drums; Wendell, bass; Sam Camp, and arr. John Laferre.

Sounded something like a clarinet player would play like Alto West—got Alto West's sound and compass. I think, from using a plastic reed. It didn't sound so loud as Alto usually plays, and I didn't like it very much. I don't remember a lot of Armstrong and Pettiford played at one level and the music seemed like it was being tried out of mathematical. The solo sounded—i don't know if he was improvising

Giuffre Advice

By Leonard Feather

Five musicians have enjoyed as rapid a multiple rise to fame as Jimmy Giuffre. In the last five or three years, the Italian-born arranger has established himself firmly on four different fronts: as clarinetist, writer and bariitone saxophonist, and composer. Now that he is leading his own group and making some superb life for Atlantic, there can be little doubt that new folk victories are in sight for him.

Jimmy's *Blindfold Test* was conducted during one of his recent visits to New York to take part in a *Live On* and *Live In* television show. Because his own approach to jazz reflects the width of his knowledge and interest, I included everything from Dizzyland and New Orleans jazz to the latest in modern arranging.

Jimmy was given an informal interview, either before or during the test, about the records played.

all the time—but even when it seemed like he was improvising it sounded like he was reading it. He played his improvisations sort of stiff. The writing was mathematical and didn't have a flowy, relaxed feel. I would give it one star because it was well played from a technical standpoint.

4. *Johnny Griffin*, *All Eye* (Big Top), Griffin, tenor sax; Wayne Cobb, piano; Gene Rowland, bass; Max Roach, drums.

I like that kind of tempo but they weren't playing it relaxed—they were forcing. The rhythm section didn't seem to ride across it really. The tenor man has a kind of a set of technique. Oh! you're not supposed to say that, are you? Ha! Ha! He seems to be making—never relaxed. I guess you have to blow your head to play that tempo with that kind of rhythmic section. He blows real strong and his sound gets brilliant. But that's a certain way of playing and sometimes you have to play that way to get across the road, sometimes you don't, so there isn't anything wrong with it. The piano didn't shake in his solo—seemed to be jerking a little bit. I'd give that about one star.

5. *George Lovin*, *Pipey Feet* (Blue Note), Charles Luthy, bass; Edgar Meyer, drums.

They were doing the same thing over and over. All of them were. Every once in a while they'd stop and the clarinet player would play by himself. I'm sure that was part of the background of what's happening now, and I'm sure they were experimenting. They didn't show too much imagination and I've heard records that sounded like they were made up for back as this that had a lot of imagination. I won't say I've heard records that are better from that one or from this one, but for the instant I remember a lot of Armstrong and Pettiford's records where Lovin and Bill were just terrific to me. This didn't have any imagination and the rhythm section played on the same level. Of course, the recording technique was different. I don't know about the recording—I'd say one star. I didn't like the clarinet—it sounded like an exercise book.

6. *Wesley College Quintet*, *Wesley* (Dunwich), Camp, and arr. Alto Weston; Sam New-

ton, tenor sax; Luther Dickinson, alto saxophone; Fred Lippard, Steve Dill, Bill, Sam Dill, Steve, piano.

They were just on the bottom of the tempo—they weren't riding across it and making it relaxed. The tenor man played too loud and blatted for me and the trombone player sounded like he was just a little behind in his solo and couldn't catch up. The line is very mathematical sounding. I know I've used that word before, but it's the only one I can find for it. They didn't seem to settle back and get relaxed and the rhythm section just kept pushing them on as sort of a reassuring type thing. It certainly isn't the kind of music I should give it one star for that. I'm a low miter, I guess.

7. *Lucky Thompson*, *Oh! Satchel* (ABC-Parsons), Jimmy Cleveland, bass; Hugh Jones, piano; Oscar Pettiford, bass; Gene Johnson, drums.

Both the tenor man and the trombone man really played with a nice feeling—they seemed to make that contact. They settled back and relaxed. The rhythm section was moving. Sometimes it had more on and on, but one thing I liked was the imagination the tenor used in the last part of the piano chorus. Instead of just walking all the time, he played the solo note for four bars. The record was relaxed and they were at home in that tempo. I'd give that four stars.

8. *Ray Eldridge*, *John* (A&M), Billie Lee, clarinet; Benny Martin, trombone; Sam, piano.

I guess that was by Ray Eldridge. I've never heard him play with a triple-bass group—I guess you'd call that Dizzyland, but I would have been a year thing ago. He has this back and plays, and to come a phrase, he gets across a message. The clarinet man started to do that at first, then he got wound up playing a lot of notes. The trombone man seemed to start a lot of notes, but whenever the trumpet was started, he got out and really got it good around. I'd give that five stars for the trumpet playing. The rest was just words two. That's sort of like what happens on a lot of Louis Armstrong records—the leader stands out like a pearl.

the devil's advocate

By Mason Sargent

Living Antiques—Basil Deane has released another series of LPs in the excellent Antiques project of the Deutsche Grammophon Gesellschaft. The newest eight albums are from the sixth season of the series, the works of Johann Sebastian Bach.

An in line of all the sets in the archive production, the interpretations are of high, sustained intensity and accuracy for the second and third years. The recordings are excellent in general, and the annotations are especially complete. The first five—ABC 2805-2808—are devoted to Bach cantatas. Among the singers are Günther Weber, Helmut Krebs, Hermann Schey, Leo Fischer, Elisabeth Höngen, Walter Ludwig, and in Christ Ley by Dietrich Kuntze (included in a box), Dietrich Fischer-Bescher. The conductor for all is Fritz Lehmann. The last three (ABC 2809-2811) are an definitive performance as we can expect in this presentation of the six English Suites by the superbly gifted Helm Rilling.



Three impressionistic solo pieces by Ottaviani himself...

London Echoes—London Records, through its extensive overseas distribution, is able to release an instructive diversity of non-mainstream music. For example, there is the compelling opera by Benjamin Britten, based on Henry James' *The Turn of the Screw* with appropriately spook-house performance by Peter Jones, Jennifer Pyper, David Hemmings, and Oliver Pyper, among others, as well as the English Opera Group orchestra conducted by the composer. A complete libretto is included (XLS 1207/55)...

filmland up beat

By Hal Hally

THERE'S A MOVIE PART perhaps in store for guitarist Tal Farlow—if he can be located immediately. Sounds like a simple matter, but for his record staff at RCA Victor, guitarist Hank Marvin's new independent company, leaving Tal is turning into a laborious headache. On a tip we checked with Marvin's office, returned the following:

The rate waiting for Tal is a clear offer part in which he would play and act. The location: North Carolina, the guitarist's home state. The picture, as yet unscripted, may start shooting in June.

"We've spent a fortune in phone calls to New York, North Carolina, everywhere," a spokesman told us. "My husband flew back to New York and visited the club where Farlow is supposed to be working. Not only can he find the club owner tell him Tal's whereabouts, but he was hearing his hair cut because the haird's seen him in days. We called Tal's home—well no luck. We left messages for him, it's every conceivable time there is night show up to call on collect, but no response as far. Guess we'll have to get to another guitar player..."

Curiously enough, a personal friend of Tal reported that the elusive guitarist called from New York and, when informed of the pending picture deal, expressed great interest. Why he didn't follow through and contact the Raleigh office, nobody seems to know. Could he Tal's interest waver—in the vanishing point?

ON AND OFF THE BEAT? Transpacific Marine Evans, who played the woodwork largely for Bluesy (It's in From New to Keweenaw), has been signed for a similar show in an upcoming Columbia pic. High point of Evans' assignment will be a scene where he blows just on the single at the same dance for musicians and Army brass troops which the film sets its appropriate. **Pin the Donk**, a top-gear musical comedy and grade-year partner... Alex North, who has drafted some of the more interesting

of earlier ones, there are several choice sets that include music for the little known and enjoyed songs by students and specialists. There are five charming works. For example, by the most important of British music, the late E. H. Mack, that escape from a Hollywoodite far Harpwood to a quartet for harp, oboe, flute, viola, and violinists (London Gram-Lyn 01-20017); the Fifth Concertino Sampling for flute, oboe, horn, bassoon, and clarinet by James Finzi, plus Three Partita for flute, oboe, and violinists, both 18th century compositions, performed by arrival of the lead of the French wind players (London Gram-Lyn 01-20018), and the melodically lively *Minuet Capot*, a vital work of the 18th century by Guillaume Dufay, superbly sung by the Ambrosian singers with traditional James Whitton (London Gram-Lyn 01-20019). All four of these London sets are boxed.

Just-arrived scores of Miss Jarrowher for his background music for *Straw Hat* (Nonesuch), has completed work on an RCA Victor album of his jazz themes written for movies. The arrangement is managed by one of Hollywood's top studio musicians and the package is titled *Notes of Assignment*.

Producer Norman Krasna plans to start shooting *The Bachelor* in late July. Future reviews around one week and travel of a bachelor (and will be released through Allied Artists by Nedra Productions... How many recall that in 1934 the Maxwell Sterns in the film, *Transatlantic* *Movie-Go-Round*, did a number called *Rocky & Bob?*

Warner Brothers, as part of the promotion attending the premiere of *Spirit of St. Louis*, passed out to the jockeys special "Lindbergh Era Musical R&B" including tunes popular when Lindy took his lap in 1927, which waits on back in memory to the day when there were still some things in life that weren't trawled produced in hand by film... Composer-conductor Paul Sawtell has revealed what is reportedly... an exciting new method in the background score of Edward Small's *Western on My Back*. Small uses chord organ and viola combination electronically hooked together to allow the notes of the viola to be played through the organ during the drug "wild west" scenes in the film. We've heard tell that certain situations call for extreme measures.

Mama Two Doves, who won a contract simply by walking across a Hollywood lot (it says here in a dramatically proved to get married), makes with the vocal chords in her new Warner Brothers pic, *Unholy Youth*. Times ago by Lou Singer, the film alone give full warning of what to expect, e.g., *On the Lo Dely* and *Go, Giddy*. What's more, from *Remains about Mama* for its debut, recall, telling the truth from it beyond Youth to be in with the movie's release.

heard in person

Johnny Richards Orchestra

Personnel: Tony Martino, Bart Collins, Jerry Kyle, Jack Monte, trumpet; Frank Eaton, Jimmy Cleveland, Jim Dahl, trombone; Al Antonucci, French horn; Gene Quill, alto; Frank Marino, tenor; Billy Shapiro, piano and harp; Art Barker, bass sax; Ray McAdams, tuba; Cliff Anderson, bass; Maxie Moran, drums; Bud Rubin, percussion; Wash Logan, piano.

Reviewed: Three sets at the Red Mill Inn, Camden, N. J., in second night of a three-day-weekend stand.

Medical Evaluation: This band is an excellent experience.

How Richards and the band members managed to cut this book in some seven weeks (with final personnel not set until about a fortnight before the April 5 recording) has been a prime topic for discussion all over New York. But they did, and the near-constant crowd shared approval.

There is excitement, even electricity in the band. The book is demanding, but rewarding. Maxie Moran, who has held the tenor solo of the book, and the band was the most working in play in town.

Outstanding was the trombone section. On the Terry Coleman set, the section blew the theme in unison, with the trumpet working in counterpoint. Quill contributed a living solo, while, before a polished piano solo, and then it was a trombone—Cleveland pouring forth a driving, many-measure phrase. Dahl performed, lay-down, and Bobak punching out a dramatic, over-riding solo.

In the rock, Quill and Shapiro carried the solo line. Quill's solo, and the driving cut of Gene Volante, a wild, Latin American mood during which trumpeter Collins nearly blew himself off the stand.

Collins and Martino split the trumpet solo, with Collins playing mostly in the light. Soloists worked solos and Martino driving his nose down into the upper register. Collins, too, was very impressive coming out of the ball band on open horn with a powerful, singing sound.

Richards is perhaps one of a few leaders who cut out of the band and start a piece over again. He did it twice during the sets reviewed. On the intricate Auldrie, he explained, "In some times happens—the leader forgets to go into three." On "For All We Know," he explained that the polyrhythmic opening would have been clearer had he gotten his right arm up where everyone could see it.

It was evident that the audience appreciated the explanation, and was cognizant of the importance of timing in this book. Actually, everyone in the band was reacting in virtually every number.

Particularly impressive, too, was a solo, which Logan doubled off on the piano. Bobak stepped up for some new ideas, discussed, followed by Dahl, Cleveland, Quill, and bassist Antonucci. Although this was a rest-prolonging number, the band began to grow up as the working ended out and blew riffs

behind the soloist. After Antonucci, the band stood up and blew an 18-bar-like riff, which had the whole room rocking.

In addition to retaining the tempo generated by the crowd, the conductor proved an asset for the musicians, who obviously had a feel.

Other high points of the sets were a long-remembered "Long Ago and Far Away" a tempo; "The Fair One In Town" (Charlizing Collins); "Farewell" (the steady Pachelbel-like, the sax-strings); "Misty" (Gene Quill from Collins' set); "Good-Bye" (Gene Quill in solo); and the musical number, "Boris Karlov."

In every time, there was plenty of blowing space. Even at least one solo hour in each section, and quite often two. Also evident were some arrangements from Richards' dance book "A Fair in the Night"; "Farewell"; "Misty"; "Long Ago and Far Away"; "For All We Know."

Judicious Remarks: Very warm and receptive to all facts, the master-musician and the intensely complex polyrhythmic and daring. The performance and Richards a note, stating he had come thinking that Gerry Mulligan's group was in, but had stayed to hear the Richards band. He finished it one of the most moving experiences he had had in jazz.

Attitude of Performers: The band had spirit, and plenty of it. The trombones and other members of sections took the book home during rehearsal. It was obvious the members were working on the book, but also obviously enjoying their work.

Commercial Potential: Where the band goes from here at this writing is uncertain. It should go into the leading jazz clubs and concert stages throughout the country. It's that exciting. It's that fresh. And, right now, it has close to a year of lease going.

Summary: This is a band whose product is not easily forgotten. It is not just a general triumph for Richards, who wrote the very best (and best) book, but also for the men on the band, who blew the very best music that had been challenged and had the drive to answer.

—Don

Oscar Pettiford Orchestra

Personnel: Pettiford, alto and bass; Gil Evans, J. R. Monterose, Jerome Richardson, Dave Kurland, reeds; Art Farmer, Ray Campbell, trumpets; Jimmy Cleveland, trombone; Dave Amund, Ben Buffington, French horns; Dick Katz, piano; Carl Ford, bass; Don Johnson, drums; Betty Glassman, harp.

Reviewed: Two sets on the second night of a week-long engagement at Wynton, New York.

Medical Evaluation: One of many indications of the present situation and large future potential of this band is that despite only a few rehearsal sessions, O.P.'s orchestra proved to be one of the more musically stimulating units to be heard by Richard in months.

There were some false starts and a few staggard moments this second



Arthur Collins Photo

Oscar Pettiford

night to testify to the limited preparatory period, and in a remarkable display of instantaneous adjustment—feeling-making. Katz read and played the book through for the first time in the two weeks review. (Miss Jones had spent with the band.)

Included in the repertoire were all the selections in Oscar's recent ABC Paramount LP, and King Oliver's commendation of these solos and performances (Oscar Axel, March 25) appear as well to the band of the record.

What is most satisfying about this orchestra is that, considering its week-aid mode and three-week-rehearsal a rehearsal, should have had personality. This is not an echo of the Blue Band, nor is it another school imitation. It is the Oscar Pettiford orchestra with a sound and soul of its own.

There is a richer use of color, reminiscent of the most contemporary bands. For this purpose, in addition to the pressure of French horns, reeds, and harp, there is extensive doubling and tapping in the reeds on clarinets and flutes.

The band furthermore has the rare combination of a swinging looseness familiar to smaller ensembles, plus the greater impact and authority of the larger personnel. The writing is fluid with the artist scoring, blowing under and into solos, neither forcing them nor denying them out.

Artistic Reaction: The audience was warm and attentive. There was little cheering approval as yet because the band is a phenomenon, and while it communicates with occasional directness, that communication is achieved through a somewhat subtle and more thoughtful spectrum of musical language than is usual at Wynton.

Commercial Potential: The band's future is involved in a measure of "ifs." If the band can get through steady work to gain the ease and assurance of the established orchestra, and if

he plays Selmer



ART PEPPER

Before (MARIO) Carter

Play a Selmer—and

you'll play better, too.

Find out why—see your

Selmer dealer



the band can get enough bookings in good towns to establish its reputation. It's well to know a substantial and important addition to the meager number of jazz non-union combos. The band could make it in clubs, in theaters, and certainly on the expanding college and concert circuit.

It is unrealistic to expect all the main players to travel widely outside New York state, and if the band needs more money than it received here, but because the book is so strong and has depth, OP could make it with less well-known sidemen of ability.

Summary: This band deserves a chance. It's not only valuable for sidemen but could provide a healthy needed training ground for young jazz men who now have no few places to obtain hip big band experience. And it also could function as an equally healthy needed living laboratory for young writers. OP is to be congratulated for his persistence and conviction in getting this orchestra going. —*ed*

Art Pepper Quartet

Personnel: Pepper, alto; Carl Finklin, piano; Don Tucker, bass; Chuck Flores, drums.

Reviewers: During second week of two-week stand at the Tiffany, Los Angeles.

Musical Evaluation: Pepper never has sounded better. His music bolstered by the recent acquisition of a new saxophone and a rhythm section that really cooks, he is probably blowing more horns than any other contemporary alto man.

With Finklin, Tucker, and Flores backing him up, a crew through a variety of standards and originals in the course of an evening. In large part that is undoubtedly due to his rhythmic section. For the last year Pepper has routinely worked standards and standards around town but never in short time with a fully satisfactory rhythmic section.

His writing also shows originality and depth. Such tunes as *Down-a-Flow* and *Zwobels* disclose subtlety and restraint, yet contain enough musical muscle for vivid solo work. On standards such as *Cherokee* or *Long Ago and Far Away*, the quartet achieves a high degree of integration and seems to float over *Flores* drumming.

From the recently disbanded Warren Marsh quartet, Pepper has secured the talents of fast-rising bass man Tucker. Tucker displays healthy tone, reliable time and good solo ideas. Heavily backed by a working-class player, Finklin can, and in that straight role could provide some.

Flores continues to grow as a player, impressing with intelligent comping and a fundamental that has transcended the current vogue. He still has a rippling yet scotch-like rhythmic quality, a constant pulsing swing.

Indeed, however, are his his strong point. There remains a little too much tendency to distortions that hampers the tone, too often straying the fourth at the expense of the jazz. But Finklin's impression on jazz should be considered, and creditable.

When Flores enters military service next month, the quartet will suffer unless Pepper can find another equally capable drummer. Flores has greatly made the transition from big

band to small combo (initially the Bud Shank quartet), and his best solo work in the latter context are now his best records.

Audience Reaction: Enthusiastic fans make the best audience, and Pepper has quite a substantial local following. But even casual drop-ins are likely to stick around till closing.

Attitude at Performance: Pepper is a well-learned leader and great musician, even though his arrangements should not always support Very Serious Business. A little tightness and a lot of personality projection is very definitely indicated. Visually, the presentation is neat, polished, and clean-cut.

Commercial Potential: As a sign of concert attention, the wife Flores looks good. Flores' imminent departure, however, may pose a problem for a while.

Bookings should open for this group in the near—and soon if the alto man is to establish himself, although outside his earlier work, musical evaluation agencies should quickly latch onto this quartet and suitably assess its musical worth and viability.

Summary: The group is properly a showcase for Pepper, who plays some great jazz and writes interesting originals. The sidemen provide supportive support and solo work. Further exposure is strongly recommended.—*fast*

—*opus*

Johnny Hartman

Personnel: Hartman, vocalist; Joe Lunde, bass; and guest pianist Joe DePina.

Reviewers: Opening night set at Bud Taylor's New York.

Musical Evaluation: Hartman is the bad boy who sang with Dinah's big band in 1948 and with Earl Hines the previous year. He has been a single since 1951, but strangely, no really big break has come his way.

He has the sweet, warm, husky, resonant voice which he uses very well. He sings in normal tone, using the full voice projection for almost.

Hartman has the appearance; he is slim, neat, and very much at ease while singing. He also shows material in his mind.

He was accompanied with restaurant music, conversation, a splendidly out-of-tone piano and a honky band that was trying very hard. Despite the drawbacks, he came through with a smoothly good set consisting of *Spooky*, *Frankly*, *It's Follow You*, *Down in the South*, *On the Way*, *Swing*, *Swing*, and *I Concentrate on You*.

He played his latest balladism album loudly, drawing on it for some of his songs. His stage presence came through when, as he tipped the microphone while singing, the band at a time off in his hand. Without pausing at a instant, he walked around the floor and used the instrument as a hand drum.

Audience Reaction: The smallish opening crowd was very receptive and several times shouted wishes and patron advice. The reaction of management was more aggressively receptive. Hartman was told, after the opening set, that his record was ordered up and his run extended a second week.

Commercial Potential: Hartman could become a very important voice

Zyn
THE NEW SOUND IN CIGARETTES

Now available
in the U.S.

SEE YOUR DEALER
or write to the distributors:

BILL BORN CO.
61 CECILIA ST. NEW GALLONS IN

PACIFIC MUSIC SUPPLY CO.
144 S. GUYTON ST. LOS ANGELES 12

in the pop field. He is jazz-oriented and plays with warmth and taste. He uses his voice intelligently and doesn't exploit its deep quality. He should either travel with an accompanist, or a piano trio, or remain on the main side as that is backing is concerned.

Summary: If he can be associated with backing as tasteful though not necessarily as large as that on his recent Bethlehem LP, All of Mr. Harrow could get into the clubs where he should appear and begin to receive the attention his voice deserves. —Jim

Chubby Jackson Quintet

Personnel: Chubby Jackson, bass; Cy Touff, bass trumpet; Shady Moore, tenor; Marty Robinson, piano; Don Osborne, drums.

Reviewed: The Quintet, four nights in New March and April.

Musical Evaluation: After two years of almost complete musical inactivity while conducting a 15th TV show in Chicago, Chubby has come back to jazz with a typically Jacksonian group. Most of the tunes are blues-based or simply conventional, with the two-hour concert his first quickly giving way to lots of solo playing. An accompanying melody line is always in evidence.

Touff and Moore are two outstanding solo voices. Cy has been heard quite a bit through his association with Woody Herman and on his own Pacific Jazz and Argo LPs, and hints need be made about his always-forgotten work.

Moore, however, has had little exposure to date, although he is to some ears one of the outstanding tenor men in jazz. He may realize just a great deal of Al Cohn, with his lovely, snappy tone and logical way of constructing a phrase without relying in upon it. Why not leave legions of mad riddims and tell stories that aren't simply a collection of pat phrases. It would seem impossible for him to miss.

Chubby was rusty at first hearing, but has gradually built some fluency again, and he has never lost that swing-in feel. He can do so well enough.

Robinson is a most capable pianist, who plays well in the rhythm section and shows much competence in his solo. Osborne, a Chicago youngster who has played with several local groups, needs more experience. Too often it feels as if the group is pulling him along rather than driving it. He has the feeling, however, and may be honing up and becoming more aggressive he should fit in well.

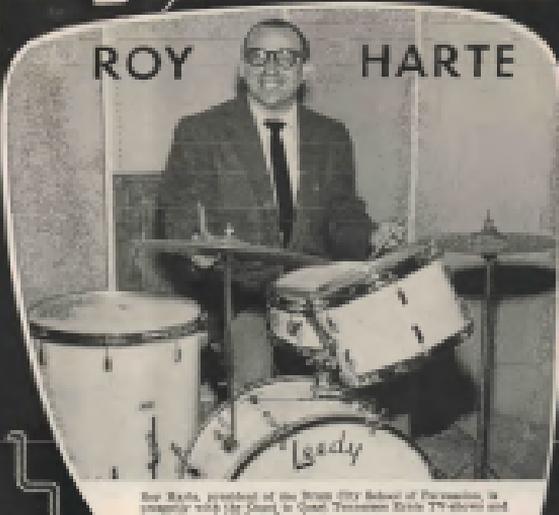
Audience Reaction: Pretty good. Of the four times caught, only once was the audience a large one. Response at that time, when Jackson had some piano to whom to commendable, was fine. His humor registered well.

Attitude of Performers: Group looks good material, seems to be playing with what it is doing, and isn't added push from the girls and sometimes downright funny coming from Chubby.

Commercial Potential: Excellent for almost any jazz club with a degree of intimacy. S&W feels the playing rhythmic impact to command attention in a big room.

Summary: Always good, often great sides from the two tenors, plus Jackson's personal appeal make for a most pleasurable evening of listening. —Jack

TOP DRUMMERS are switching to the NEW *Leedy* with the NEW SOUND



Roy Harte, president of the State City School of Percussion, is regularly with the Orms, in Great Transition State TV shows and the Hollywood film and television.

The new **LEEDY** drums with the NEW **SCORER** and **STICK SAVER** have no equal in the market — Roy Harte, president of the State City School of Percussion.

Send for your Leedy catalogue today!

the new **LEEDY**
STICK SAVER
split flanged
center hoop now available
on all professional model

Send discs and two tens *Leedy* 3828 CO., 12447 Wayne Ave., Chicago, Ill.

Reflection of a reasonable price. A complete line of Woodwinds including authentic French workmanship and the most carefully selected materials. Woodwinds of brass, portable baritone . . . Saxophone . . . Try them today.

ROBERT MALERNE WOODWINDS PARIS, FRANCE

Free illustrated brochure upon request.

C.M.E. FISCHER MUSICAL INSTRUMENT CO., INC.

130 EAST 14th St., NEW YORK 3, NEW YORK



Mr. R. Fischer Co.

111 East 14th St., New York

111 East 14th St., New York

Amzawco always brings a smile to drummers who know QUALITY!



**Easy Eble and
Sonny Payne,**
like all top bandmen,
are happy with the
professional quality
of Amzawco heads.
Unsurpassed for fast
response and full,
crisp tone, Amzawco
brings out the best in
your drum—and YOU!
Write for free educational
literature today!



American Rawhide Manufacturing Co.

1000 N. NORTH BRANCH ST. - CHICAGO 12, ILLINOIS

the only thickness-gauged drum heads in the world!

Drummers "Go Modern" Get Your Feet "Out Of The Jungle" Buy CAMCO Flash Base Stands



CAMCO DRUM ACCESSORIES CO.

8126 S. Touhy Avenue

Oakbrook, Illinois

Strictly Ad Lib

(Continued from Page 8)

Book Maxine Theater, with Andy Devine as Captain Andy. His part opening in June 27. . . . Transport Dick Cuthbert will go on tour as he's joined the Madmen. He did the tour playing for Jack Webb in Pete Kelly's Blues.

RADIO-TV: Spike Jones will replace Do You Trust Your Wife? on CBS-TV this summer. Spike will star in the Tuesday (10:00-11 p.m. (EDT)) slot. . . . Producer Paul Amberg returns to TV next fall with three Broadway spectaculars for CBS, one of which will be called Casanova and will depict the growth of American music. . . . Bob Hope will guest star on Frank Sinatra's first ABC-TV set, 28. . . . Comedian Jerry Lewis will star in his second NBC minispectacular June 8. . . . Steve Kanarek has new radio show, 115 on NBC-TV colored Saturday nights from 9:30 to 10 p.m. (EDT) starting Sept. 21. . . . Mickey Rooney becomes George M. Cohan May 12 on NBC-TV. Also in the production are Teresa Brewer, Jane Hovak, and Roberts Sherwood.

RECORDS: Lena Horne signed again with RCA Victor. Also signed were the Glenn Miller-Ray McKinley Sound and vocalists James Smith. . . . BYRDS lead singer Ray Martin signed with the Capitol subsidiary, Pop. . . . Jerry Fielding is recording a jazz woodwind album for Decca. . . . New label: Red Cross Music.

Chicago

JAZZ, CHICAGO-STYLE: The Blue Note's parade of bands has begun, with the Max Roach Ferguson band current. Woody Herman and Bud Zinsler May 12, with Louie Bellson and Stan Kenton following for one week apiece. . . . The Modern Jazz room reopened May 1 with the Stan Kent group, slated to follow are Clark Baker (May 26), Ken Windig (May 28), Gerry Mulligan (June 12), the Modern Jazz Quartet (June 28), and Dave Brubeck (July 14). . . . Gene Markey arrives at the Preview lounge on May 22, to be followed by the Duke of Dandland for a summer-long stay. . . . The Dorothy Donegan trio is at the London House, to be followed by Barbara Carroll's trio May 26. Paul Smith and company make a date with London House (504) July 2, with Koffi Gnanou and Hazel Scott set for August and September, respectively.

Frank Washington and comic Shaggy White open at Mister Kelly's May 8. Ray Ballard follows on May 26. A Buddy Greco-Yaddi King bill will be on at Kelly's for four weeks, beginning June 8. Live kind continues during delightful intermission jams at Kelly's.

Mal Temple is at the Black Orchid, to be succeeded by the Hi-Jacks on May 13. Benny Benay covers in June 8 with Jack B. Leonard maintaining the lounge pace beginning June 24. . . . Chubby Jackson's quintet, with Sandy News and Co. Don't, continues at the Chicago. Ginger Roth May has joined the Odeon roster. . . . Plinko-transposer-theme Kapote and group are in their eighth month at the new north side Jazz

Scene. The trio includes Kapustin, drummer Billy Costa, and bassist Leroy Jackson. The trio took on Tuesday and Thursday . . . Planned Ed Higgins continues as part of the Dixie crew at Jazz Loft.

ADDED NOTES: Don Byron and band opened the season at Casco in local outside Chatham, April 17-18. Champaign Police music director for Festivity Records, closed the season at the spot last year . . . Caliban Music takes in the night of an eight-music session at the Blue Stage . . . Two Browned opens at the Club Pacific May 19. May Falls will be there May 20, June 15.

Hollywood

THE JAZZ BEAT: The Big, which gave birth to the cool in Los Angeles, closed its doors after an unequal struggle against sagging business. Red Mitchell quartet was last seen to play the spot, which closed April 4 . . . The Norma Marsh quartet disbanded, with Ted Brown returning to New York. Marsh will continue working with rhythm section, including Ronnie Bell on piano . . . Red Norvo reverted to trio format and went into the upper deluxe Troopville in Las Vegas for a month beginning April 4 . . . Main trumpeter Bruce Williams headed his new quintet at the Hollywood Jazz Society's Monday night "Informal" at the Purple Onion. He's got Don Davidson, tenor and baritone; Fred Otto, piano; Red Kelly, bass; Don Manning, drums.

NOTICE NOTES: Jess Stacy moved onto the piano stand at the Open House on La Brea . . . Porroch Lane was set at premiere to bring in the Cal Tender quartet in a quartet return that to the Hollywood and Wilshire rooms . . . The Wheeler was held over at Zoroo's Cottage and the tiny room is really swinging with this jazz group . . . Howard Kammey's college festival at the Lightship was the greatest in the club's history. And he recorded it in stereo, too . . . W. Riley's Blue-Notes, last night at the Harmonia, too, considerably shook out cold, two-beat complex fare . . . Shelly Manne and His Men joined Jackie Cole and Ray Bond at the Interloch April 15, while demonstrators in the Glendale the Dave Fall acted both the shows and played for dancing.

ADDED NOTES: The Quads once more hit a swinging band led by trumpeter Norman Hara, with Wallace Turner, tenor; Claude Williams, piano; Wilfred Middlebrooks, bass; Lonnie McBrown, drums . . . The Dave Rogers unit, with Don Freed on bass, opened at the Strip's Monday room . . . Nelson Eddy brought to the Starline Terrace room a streamlined set right to the comedy and variety (Orlando Sherman's plus the Kelly pipes . . . Caplio's Gerald Simpson went into Harry's club in Tahoe. Her first album is due for imminent release . . . Singer Max Williams out on LP for Warner under B. Bergman's label.

DOTTED NOTES: Aaron Copland will conduct his clarinet concert, commissioned by Benny Goodman, May 14 at the 11th annual Clarinet Festival with Mitchell Lurie as soloist . . . New pianist on the UMMC's television Drows Blues (Saturday, 8:30-9:30 p.m.) is Walter Green. Edg Walter is that master organist's wife! . . . Ann (Kenton) Richards is back in the line-

ANOTHER POPULAR GUITARIST IN THE...

fibroly GALLERY OF STARS

Just as we will feature GUITARISTS THROUGHOUT THE COURSE OF THIS SEASON you will notice on some POPULAR ART EXHIBITS you appreciate that you are the INSTRUMENT GIBSON ONE OF FOUR GREAT BRANDS.



ART STEVENS

fibroly INC., BURLINGTON, MASS.

TRUMPET PLAYERS

At *Last*

THE MOUTHPIECE YOU'VE ALL BEEN WAITING FOR...

HERE'S WHY A JET-TONE MOUTHPIECE IS BETTER!

- A lighter mouthpiece
- Better tone without
- Made of durable lightweight metal
- 1/2 oz. weight of a zinc mouthpiece
- Resists oil buildup
- Up now selected by top groups in brass, steel, or gold
- Jet mouthpiece is manufactured with an exclusive registered



THE "JET-TONE" TRUMPET MOUTHPIECE

Your choice from an assortment of beautiful colors: Gold, Silver, Pink, Blue, Green, Copper

ORDER YOURS TODAY! \$10.00 ea. Dealer inquiries invited

In line In limited stock In progress, etc.

Inches

Please rush me (if less than 10 days, enclosed is my check) (check with) for

_____ 1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20)

Please send full rate invoice

Name _____
Address _____
City _____ State _____

FIRST WITH TOP MUSICIANS

VIBRATOR REEDS

"TOPS for PERFORMANCE"

"TOPS in POPULARITY"

Top Sounds and Rhythmic Beats like never before on Vibrator Reeds

IN 15-DIVISION STRENGTH

"Under an AIRBORNE" . . . "Used by the BEST SELLERS"

H. DUNSON CO., Inc. • 1000 BROADWAY • NEW YORK 17, N. Y.

sons with a sassy act and a Prop Records post under her hat . . . The Red Mitchell quartet cut an album for Los Angeles Contemporary Records . . . DJ George Stone is back on the air with a five-hour Sunday show over KNOR-PM (100.1 megs) from 4 p.m. —Times

San Francisco

Bill Gray looked into the Pioneer Village in Berkeley for a series of weekend dates. Gray's only previous success with locals was with the late Ranky group . . . The Savers skipped Sunday for a week. It is this time round . . . Assistant Editor Grayed out his last session for his new Fantasy LP, and pianist Vince Guaraldi just cut his second Fantasy LP . . . Tommy Smith's calypso group at Blues Bar club features Jerry Douglas on Solo, Hank Westbrook on guitar, and Bill Humphrey on an electronic drum . . . Wash Washington drew a disappointingly light crowd to the Black Hawk, and also failed to score when she followed with dates in Oakland.

Nothing Jerry Joe Hunter nor Tak Smith were able to draw more than 200 people to one-of-two at Brewer's last month . . . The Jazz Workshop has responded with new concerts . . . Drummer Sonny Payne and pianist Bill Wolfgram are the new owners of the Celler . . . Revell Gamme set for two Lawrence Walk appearances. — Ralph J. Gleason

London

The Oscar Peterson trio and Ella Fitzgerald will open the Ciro's 1951 concert series this year . . . A new local sector is in rehearsal here, made up of music university students and drummer Floyd Williams . . . Hilary Jones is playing jazz organ at the Big M. on Mont. Av. . . Singer Bill Young appeared at the Pavilion in New York for a week . . . John Harris is the new drummer with the Buddy Morrow band . . . Sylvia Syms and the Tynes are currently getting Storyville acts. Next week: Chris Connor and the J. J. Johnson quartet. —and indie

Philadelphia

Leslie Young, in good form, had some bright backing the week of April 1 at the Blue Bird. Steve Wright, drummer for Carmen McRae, sat in all week with pianist Bud Garland and bassist Alan Stewart. On opening day, Al King and Ray Bryant filled in for Bud Sears and Ray, both Philadelphia, were joined while Carmen laid off the law the Charlie Ventura quartet and Campbell's Saturday April 18-19 . . . Herb Kellee tried calypso for a week at the Bluebird. No go. Herb has some good jazz attractions lined up for May . . . Papa has Keith Brown and Max Roach April 8, followed by Wilko Jackson.

Steve . . . Working of the year had Chris Connor in 1st week of April 8 at Chubby's new jazz room near Camden. On bill with Chris were Norman

PARIS, FRANCE
BUFFET
CRAMPON
WOODWINDS

CLARINETS • SACOPHONES • ALTO and BASS CLARINETS • OBONES • CORNETS • TRUMPETS
BUFFET CRAMPON Inc. Buffet & Schaeffer 120 E. 42nd Street, NEW YORK 17, NEW YORK

Kodakcolor Photos
BANDS IN ACTION
Action pictures of all bands, from school groups, marching bands, to professional bands. 35 mm. 4 for \$1.00.
SHURE STUDIOS
314 - 31th Avenue, N. Y. N. Y.
Shure 9-11

LIPS SORE?
Blustex
39¢
SEE YOUR
DRUG STORE
OR
GROCERY STORE
FOR
BLUSTEX
LIPS
LIPSTICK
LIP BALM

Brooks, and the Harvey Bore, rock 'n' roll.

Divided at Trenton: Three again feature Divided in the New Jersey capital. The Roadshows operate Friday, Saturday, and Monday with the Empire Six, which includes Harry D'Vig, ex-wife of Tony Fontana. The Paulists had Bud Freeman, backed by the Capital City Five. Bob Jany, the late Jack Jany's son, comes Monday as one of the White Horse Bowling Academy.

—Dave Kistler

Washington, D. C.

THE Orchestra is playing Sunday afternoon sessions at the Adelphi room. The band plans to bring in guests like Al Untch, and there is talk of a second date for VLA. Bill Potts, pianist and music director of THE Orchestra, now has the band at the Adelphi. In it are John Katz, bass; Al Wolff and George Thompson, tenors; and Fred Noriko, drums. Tom DeLia is in the midst of a swinging extended stay at Alton's International. He's getting his backing from the latest trio fronted by Greenwich Village, Jerome William (Robert) Holtz, bass, and Charles (Duke) Lake, piano. Gloria Davis, former operator of the Public House, looked in Bernard Poller of her Maryland club. The Maryland set quite a few covers yet, but would be heading that way, according to Gloria. . . . Personnel of Joe Kinsey's Swans Six at the Bayou includes some modernists who are making their name playing Dixieland. Besides Kinsey, the band includes Hal Fong, Moby Diamond, Bill Katschinski, Marshall Hank, and Bernie Powell.

—Paul Sampson

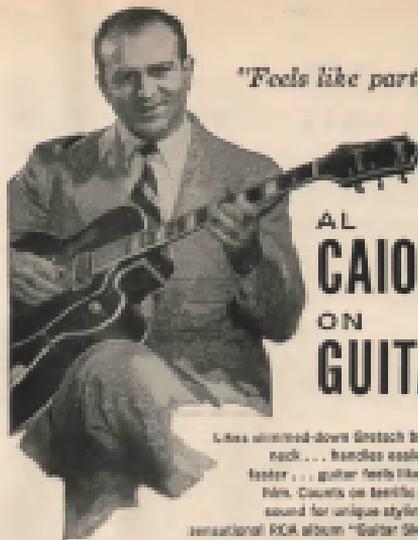
Detroit

The George Shearing quintet brought their familiar sound to Hubert's top-floor lounge for two weeks. . . . Ben Wee Hunt is current at the Crest. . . . Pianist Harold McKinley is now working weekends at the Maj's. . . . In recent weeks the lounge lounge has had in Paul Powell, Benny Hill, and the Australian Jazz Quartet. The focus centers, Fred and Ed Berkstein, and that the AJM is their most popular attraction which explains the group's frequent appearances there. Gene Peterson is scheduled to open there May 20. . . . Pianist Johnny Allen leads the group at Laver's lounge, with Earl Williams featured on drums.

—Donald F. Stone

Pittsburgh

Eddie (Clockjaw) Davis and his organ trio ranked the Harring's high in mid-April. With (Halo) Bill Jackson's organ quartet with Bill Jennings on guitar it is next May 8. Jimmy Smith's fourth return to Harlow's was postponed until June because of Jimmy's recent marriage. . . . Tommy Terrence's quartet played three weeks at the Crawford grille, Columbus Address followed April 22, with Chico Hamilton the last May 6-10. Tomorrow Roger Ryan and quartet are to appear at the grille once. . . . Lillian's has the Apollo quintet in for three weeks with Spike Lindsay, the leader, on drums and Horace Parker on piano. . . . Pretty girl drummer Joan Mathews had a quartet at the Cove for the month of April. . . . Frank LaHara



"Feels like part of me"

AL CAIOLA ON GUITARS

Like a streamlined Gretsch body and neck . . . handles scales, plays faster . . . guitar feels like part of him. Counts on terrific Gretsch sound for unique styling—hear sensational RCA album "Guitar Satchers"—owns Gretsch "Country-Club" model . . . plays it for heavy rock and TV schedules as CBS staff.

Other top Jazz and Country stars play Gretsch . . . you can too. Try a Gretsch guitar at your dealer's . . . write for Gretsch Guitar catalog . . . free . . . over 20 different models.

GRETSCH

The FRED GRETSCH Mfg. Co., Dept. GR-1167
40 Broadway, Brooklyn 15, N. Y.

ALWAYS IN THE SPOTLIGHT!



**MUSSER
MARIMBAS
AND
VIBES**

Write for
Description
Catalog of all
Models and Prices

JOHNNY RAY
CAPSIC RECORDING ARTIST
Sensational recording with his
George Shearing Quintet with
Big Band and Double Basses.

MUSSER MARIMBAS, INC.
312 W. LAKE STREET - CHICAGO 6, ILL.
ST ore 3-0127



ENROLL NOW
to top off your
TRAINING
in
JAZZ

Discipline, as
ending and sweet
... the top rung
grows to a new
who think from solid foundations.

ERIC Conway provides knowledge
of fundamentals and ready
in advanced techniques
that can make you
master of all the
tricks in your
trade.



Do it
the modern
mastering HOME
STUDY way, your time
free to meet all engagements.
Start today for exciting and illustrated lessons.

Check courses that interest you most.

**UNIVERSITY EXTENSION
CONSERVATORY**

Dept. 2499, 1044 S. Michigan, Chicago 14

<input type="checkbox"/> Basic Jazz Improvisation	<input type="checkbox"/> Piano
<input type="checkbox"/> History, Methods of Jazz	<input type="checkbox"/> Saxophone
<input type="checkbox"/> Improvisation	<input type="checkbox"/> Clarinet
<input type="checkbox"/> Musical Foundations	<input type="checkbox"/> Trombone
<input type="checkbox"/> and 15 other courses. List in	<input type="checkbox"/> Drums
name _____	name _____
street _____	street _____
city _____	state _____
phone (optional) _____	



Gold Grooves

Free and loan books on the best in the market
today are...

- "How-to" series covers jazz, improvisation
- Illustrated books are individually mailed.
- Illustrated books are shipped free.
- One (or more) include self study on read to learn format available.
- Thousands of different samples of authentic grooves recorded in stereo.
- In stereo, with and without commentary in stereo and mono.
- "The possibilities" is your own home instruction.

WRITE: BABLI BARNHIDE MFG. CO.
1444 N. Lincoln St., Chicago 10, Ill.
Phone: MAIne 2-9423

and Leo O'Donnell are held over at the A.R.A. club.

—All around

Cleveland

The Modern Jazz room is currently led by the Chico Hamilton quintet with Carmen McRae and her trio due next week. . . . Opposite Bill Shanker was at the Long lounge last week with Sonny Stark and Howard McRae taking over this evening. . . . Al Kowalski's black room, pretty faded looking, is slated for two weeks. . . . Following Barbara Carroll and her trio at Billy's is Mel Torme for two weeks, beginning the first part of May. Next week Joseph Jones comes into the Theatrical grill.

—Tom Frost

St. Louis

The Campus Players have been doing good business at the Capital Palace with their "Billie Holiday" show of their songs are impressive, with members of the audience providing opening and closing lines. . . . George Shearing opens at the tavern next to just spot, Melina's, May 20 for one week. . . . Coming attractions at Funcoo's Alley include the Bowery Demogin trio and the Kai Winding septet. Stan Getz just completed a very successful engagement there, playing to jumps and enthusiastic crowds. . . . Bob Schneider's band is coming sometime at the New Star lounge. . . . Bob Weinstock recorded a jazz concert at Westminster college for Decca records. The Dixie Stampers were featured.

—Tom Foster

Cincinnati

Leo Carnati is currently at Flutey's with a quartet that includes Curtis Fykes, alto, Billy Washington, drums, and Billy Childers, piano and trombone. . . . Friendship Records plans for a Jimmy Byrnes tribute in his late brother has been shelved temporarily because of Jimmy's ill health. . . . Stan Kenton has been booked to open the Cincinnati jazz board's pop concert season July 11 at Eden Park. . . . Tommy Wilson's trio, after seven weeks at the Winatonech club, may go on the road. . . . King Records report that Bill Suggs's version of Hank Tack has passed the 1,000,000 mark.

—Edie Weintraub

Miami

The Sunday afternoon concert at the Tivoli Gallery in Coconut Grove, where the neighborhood arrangement makes Wednesday all-day long, continues to draw good business with a group fronted by trumpeter Ben Pink that includes Herbie Mann on piano, Bill Bradley on drums, and bandleader Woodie Coperton. . . . Billy Eckstine wound up his stay at the Monte Carlo in Miami Beach. . . . The Miami Springs Villa reported Kai Winding's septet. . . . Joe Bonomo's The Gracie remains the center for kid-hour activities.

—Paul Barber

Minneapolis-St. Paul

The Horace Henderson band currently at the Key club in the milling city. . . . the Johnny Hamelin quintet did a two-week stint at Alamy's lounge, 33, Paul. . . . the Ray Konstantine group

he plays
Selmer



SELMER GROUP

Saxophone • Clarinet • Trombone

Play a Selmer and
you'll also better, too.
Get all the best gear
Selmer dealer.



down beat



Down Beat's
**MUSIC
ANNUAL**
57

A really "informative" book for anyone
interested in music. Over 1,000 illustrations
of the stars.

Now on Sale

At your Musician's
or read copies today!

Master Publications, Inc.
200 L. Colonial • Dept. 41, N.Y.

Please send me _____ copies of Music '57,
for \$1 ea. I enclose \$ _____

Name _____
Street _____
City _____ State _____

offering some fine contemporary music at Duffy's . . . the Dick Davis quartet, currently at the Point supper club, awaiting the return of their second LP on Capitol . . . the Walker Art Center presented New Orleans in jazz concert. The occasion was a new edition of "Fatsinger by Sonny Hebert" who derived inspiration from New York jazz of the '40s.

—leigh jacobson

Baltimore

The Catbird Brew trio is still at the Club Casino . . . Ethel Harris is going strong at the Red Fox room . . . Local artist Bob Young's quartet, with Charlie Beckwith, pianist, Donald Barry, bass, and a swinging drummer, Bobby Nelson, are playing weekend gigs at the Club Casino . . . Phyllis Myster Hare's quartet, including Washington, D.C. trumpeter T. A. Evans, made a fine showing at the April 8 International Jazz society meeting . . . Director Ed Miles Harris quartet's act at the Comedy club, local drummer Dean Parkins acted in comedy for Betty Jo Jones, who was a day late.

—edward v. wilson jr.

Petrillo Interview

(Continued from Page 12)

not be broken down by their jobs or professions, they should be considered in one category as people who need help and the proper help should come from their communities. Musicians only receive the publicity because they are in the entertainment field; there are no more musicians who can survive than people in any other profession, and none less.

Q—What do you consider the most visible advancements have been during your career in the labor movement?

Answer—The music performance trust funds.

Q—What projects would you most like to see accomplished in the year ahead of you?

Answer—The destruction of all unjust music contracts that need only in the form.

Q—What are your personal tastes in music? What kind of records and musical groups do you like to listen to for your own pleasure?

Answer—I like any kind of music that gets broad and builds on the tables.

Q—It has been said that you are strongly in favor of integration of blacks in the AFM. Would you care to comment?

Answer—One of my first acts when I became president of the Federation was to break on the admission of the "auxiliary" local unions for negro locals and the establishment of the same governmental rules and charter that the white locals enjoyed for the 12 Negro locals that were in existence.

It is a well-known fact that I have often pointed locals to amalgamate. In a number of cases, the expressed preference of Negro locals is to retain their autonomy, and in that situation, the Federation exercises no pressure in other direction.

When intricate problems do arise during amalgamation, the Federation, when called upon, will act in an advisory capacity. Answering queries by members of the International, cooperative toward establishing amalgamation within Local 47 in Los Angeles is a recent example.

Berklee
SCHOOL OF MUSIC
Lawrence Berk
DIRECTOR
BOSTON

The Only School
in the Country

OFFERING

Students who are admitted to prepare students for advanced studies in degree-granting institutions.

CORRESPONDENCE INSTRUCTION

Complete correspondence courses available in guitar, trumpet, saxophone, and piano. Includes instruction in both American and International Methods. We invite your inquiries.

- A curriculum devoted exclusively to music
- A simple approach to Schillinger
- Professional teaching in solo, combo and big band jazz
- Intensive first semester arranging courses
- Professional engagements to qualified students

ACCEPTED FACULTY OF TOP-RATED PROFESSIONALS

- The four-year college level diploma course may be completed in two years by students with special abilities, ability and experience.
- The knowledge of harmony as understood required for the student.

Prepare . . . Find the top jobs in music. Over 1500 of our former students are working top salaries with Name Bands, Radio and T.V. Stations, Motion Picture Studios, Vocal Groups and Schools — as Musicians, Arrangers, Vocalists and Teachers.

APPROVED CLASS FROM JANUARY - MAY - SEPTEMBER

Berklee school of music
Lawrence Berk
DIRECTOR

288 Newbury Street
Boston, Mass.

WRITE FOR FREE CATALOG

APPLY NOW TO INSURE ACCEPTANCE
APPROVED FOR FOREIGN VETERANS



JOHNNY GRAAS RECORDS WESTLAKE

The WESTLAKE QUINTE, owner of Ramsey's Westwood Jazz Festival, has been recorded by Graas for Decca on the "COOL LOBBY GOES TO JAZZ." Westlake College has done, July dates listed and available music classes modern. Apply for info. to Graas, Inc., Cal., Pac. Use coupon for free list, Catalog.

WESTLAKE COLLEGE OF MUSIC

(A Department of non-profit college grant-in-aid program)

7190 Sunset Blvd., Hollywood 46, Calif. CH 5147 MO 3-2147

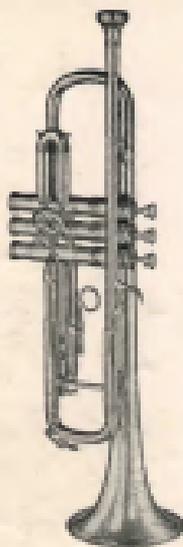
Name _____ Age _____
Address _____ Sex _____ City _____ State _____

MUSIC PRINTING

Estimates for engraving and printing gladly furnished • Any publisher can reference • Highest rated in the United States

1001 WEST 47TH STREET - CHICAGO 20, ILLINOIS

Rayner
MUSIC PRINTING CO.



the New Selmer (Paris)
Trumpet will help
almost anyone
play better



If you really want to live it up, spread about an hour with the new Selmer (Paris) Trumpet. For one thing, you'll find it plays the instant you blow into it, with a feel that's as satisfying as an after-dinner smoke. You don't have to baby it through the usual break-in period. After you overcome your surprise at this, try whipping it through some high B's and F's—you'll be surprised all over again at how full-sounding they are. But this new Selmer is full of surprises—enjoy them all. Visit your Selmer dealer and ask to try the 35 horn. That's the one that produces an enormous volume of tone with moderate resistance. If you like a tighter-blowing horn, or one that's a little looser, there are four other models available.

Wan't this new Selmer help everyone play better?
No one here to allow for those who are convinced they
already own the one Selmer that helps them play best.

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

FREE literature describes the many mechanical and musical features which have been built into this new trumpet to back our claim that "You'll Play Better with a Selmer." Mail the coupon for your copy now.

NAME, BIRKHART, INDIANA

Dept. C-60

Name _____

Address _____

City _____ State _____

500