

"Be Patient," "Afternoon Moon" and "The Gal from Joe's." Excellent notes by Burt Korall.

★★★ THE JAZZ HOUR

Various Artists. Savoy MG 12126
This is an unusual jazz album both for its contents and its lengthy listening time. It is a sort of history of the modern jazz with tracks from 18 previously released Savoy albums, featuring practically every name jazz musicians of the past 10 years, from Parker to Adderly. And it adds up to 60 minutes of music, 30 minutes per side. It should interest all modern jazz buffs, especially the newer initiate. Good wax here.

★★★ ROOTS

Various Artists. Prestige 8202
This album is devoted to the down home style that many modern jazzmen have been expressing in recent months in their playing. Basically, "Roots" refers to blues and spirituals, the source, many feel, of jazz itself. And on this album P. Adams, C. Payne, J. Cleveland, I. Sulliman, F. Rehak, B. Evans and T. Flanagan get a chance to play funky and they do. One whole side of the LP is devoted to a tune titled "Roots" and it's a real down home affair. For those who like their modern jazz bluesy.

★★★ DIXIELAND DANCE PARTY

Eddie Condon. Dot DLP 3141
Punchy package for the purpose, "You Can Dance to Dixieland, Too!" with swingin' standards such as "Little White Lies," "Willow Weep for Me," and "Blue Again." Also, real rompin', stompin', ragtime renditions of "South Rampart Street Parade," "At the Jazz Band Ball," "That's A-Plenty" and "High Society." Appeal to Condon fans.

★★ OUTSKIRTS OF TOWN

The Prestige Blues-Swingers. Prestige 7145
To paraphrase the comic, "You can't hardly hear blues like this no more." This is a studio band with such material as "Jelly Jelly" and "I'm Gonna Move to the Outskirts of Town." The ensemble and solo effects are full of interest and will delight lovers of earthy, jazz-oriented blues instrumentals.

JAZZ ★★

★★ MOVIESVILLE JAZZ

Heinie Beau & His Hollywood Jazz Stars. Coral CRL 5724
The original selections by Beau are musical satirical sketches or impressions of various scenes that are often seen in films. The approach, however, is strictly serious, and several of the tracks feature excellent group and solo work. The style is mildly progressive, and the set should enjoy wide appeal. Tempos are nicely varied. Package can move.

★★ EDDIE DAVIS... UPTOWN

King 606
Tenor sax man Eddie Davis shows off his warm technique on this new set, on which he is featured with his combo playing a group of fine standards. The tunes include "Mean to Me," "All God's Chillun Got Rhythm," "Night and Day," and "There's a Small Hotel." He performs them with feeling, backed neatly by the group. Should appeal to Davis' many fans.

★★ OPEN HOUSE

Stan Rubin Ork. Coral CRL 5723
Stan Rubin and his big band hit the society band trail with this new set. It features the Rubin crew on a long list of standards, all played with a businessman's bounce sort of beat, and in sets—medley fashion. Listenable and sweet, it could appeal to some of the young followers of the lad, but more likely to the older set.

JAZZ ★

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Mikels Upped

• Continued from page 2

in 1950. In 1953, he became sales manager of that branch. Later that year, he was made St. Louis branch manager. He was promoted to Southwest district sales manager with headquarters in Dallas three years later, a post he has held until the present promotion. His appointment becomes effective immediately.

Bob Keels, Dallas sales manager, replaces Mikels as Southwest district sales manager. Frank Anderson, who joined CRDC four years ago as Dallas sales rep and has been serving as full-time phono rep in that area, takes over the Dallas sales manager's post vacated by Keels.

Sheet Music Sag

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American Music Conference survey, which indicated that almost one in four families currently has one or more members learning to play the piano.

On the other hand, a key rack exec opined that music publishers themselves need to get more initiative back in the business to push sheet music. Altho the exec said he couldn't see any real solution to the problem, he speculated that perhaps the usual piano copy is too difficult for the average amateur. He also attributed the decline in sales to rock and roll and stressed that publishers should put increasing emphasis on promotional efforts in the educational field.

Another important music firm man opined that altho sheet music sales are obviously down, it still pays a publisher to take the rack, since he doesn't have to sell many copies to break even. "A music publisher who turns down the rack," said the exec, "loses all faith in the record business."

Smathers Bill

• Continued from page 3

songwriters accused Broadcast Music, Inc., and broadcasters, of "conspiracy" to keep ASCAP music off the air. Subcommittee chairman Pastore (D., R. I.) said the hearings failed to substantiate songwriter claims that the public interest was being harmed. Pastore sent the record to Justice to check monopoly aspects, and to the Federal Communications Commission to check on possible violation of the Communications Act in the music dispute.

Possibility of the FCC getting itself embroiled in the question is believed extremely doubtful. Also doubtful is possibility of any formal report from the subcommittee, on the controversial hearings on the long-dead Smathers bill.

Songwriter vs. BMI and broadcasters issue is being fought out in the courts, in a \$150,000,000 suit brought by 33 ASCAP songwriters. The same issues were threshed out in hearings by the Celler (D., N. Y.) House Antitrust Subcommittee in 1956.

Tiomkin Wins

• Continued from page 3

ers such as Sigmund Spaeth, Deems Taylor, defendant Tiomkin and plaintiff Navarro sat at the piano in the court to show how tunes are written, etc. Phonograph records and tapes were also played before the jury and the film "The High and the Mighty" was shown to the 12.

After eight hours of deliberation, during which time they sent out for records to listen to, the jury found unanimously for Tiomkin. Louis A. Dreyer represented the defendant, Emil K. Ellis the plaintiff, and Judge Aurielo presided.



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