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News and Features

- 3 Summer TV for Stan Kenton?
- 3 Como Leaves CBS for NBC
- 3 Neal Hefti Back With Big Band
- 3 Newport Festival Definitely Set
- 4 Big Flood of Charlie Parker Albums
- 7 Max Roach-Clifford Brown, Inc.
- 8 How to Wax Wise
- 9 A New Star Rises in the East

Departments

- 2 Caught in the Act
- 5 Strictly Ad Lib
- 6 Feather's Nest (Leonard Feather)
- 9 Perspectives (Ralph J. Gleason)
- 10 Popular Record Reviews
- 12 Jazz Record Reviews
- 17 High Fidelity
- 18 Classical Records
- 19 The Blindfold Test (Hazel Scott)
- 20 Country and Western
- 22 Barry Ulanov
- 24 Counterpoint (Nat Hentoff)
- 26 Rhythm and Blues (Ruth Cage)
- 30 Radio and TV (Jack Mabley)
- 31 Filmland Up Beat
- 32 Band Routes

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The First Chorus

That quality called "professionalism" is a rare one. It is the ability to project naturally a personality and confidence and belief in what you are doing while you are doing it. Not many singers have it any more; perhaps, we suspect, because the greatest training ground for a vocalist, the dance field, has been in a slump for nearly a decade.

Big Crosby is a pro. So is Lena Horne. So is Frank Sinatra.

And the other night, while watching a constant parade of record names do a couple of tunes at the Music Operators of America banquet in Chicago, two more stuck out—Perry Como and Georgia Gibbs.

Every year, some two dozen record talents parade their wares before the juke-box operators at their annual feed. Many of them already are stars; the others are trying desperately to become one. This night, however, they all could have taken lessons from Perry and Her Nibs.

Como simply took over the room early in the evening. In every gesture and action was the easy grace (some call it casualness) of a great performer. As he walked across the stage, and before he ever got to the mike, you could feel the almost 1,000 persons who were there respond to him. And it was not because he is a star. Conversely, he is a star because he can project a personality before he even sings a note.

He did four tunes before bowing off, and each was paced perfectly and geared for the audience before which he was performing. He could have stayed on all night, with no objections from anyone save the other singers who were waiting their turns.

It was quite a bit later when Georgia came on. Some eight singers later, as a matter of fact. The audience was getting tired, and Georgia must have been wearier, for she had just rushed over from the Chicago theater, where she did six rough shows that day.

But you would never have known it. She burst out as if she had been waiting all her life just to play that date, and her personality flamed and burned for nearly 15 minutes as she did two of her wax hits and Ballin' the Jack. The latter has been part of her material for years, yet she sang it as if for the first time.

You don't see performers with that much class very often these days. Joe DiMaggio had it in baseball. Judy Garland and Danny Kaye have it. So does Sophie Tucker. And I guess that maybe it's a good thing the quality is so rare.

Because it's such a great experience when you brush against it.

—Jack Tracy

Caught In The Act

Georgia Gibbs, Bill Hayes, Johnny Maddox:
Chicago Theater, Chicago

Vaudeville, what's left of it, normally is practiced at this theatre with two high-riding record artists and two standard acts to give the stage bills balance and diversity. Now the Chicago has opened up a third barrel to draw the teenage customer, and what once was a variety show is now a jukebox come to life.

The acts are all strong in their turns—and certainly Georgia Gibbs is a first-class headliner whether she's riding a hit record or not—but the lack of

comedy relief is sorely felt. The show needs a change of pace.

Gyrating Georgia, as usual, is dynamite—an uncommonly fine showman whether she's singing a straight ballad or belting an uptune. Flouncing her arms and legs with verve, she punctuates her big numbers like *Tweedle Dee* and *Dance With Me, Henry* with an enthusiasm that is dazzling and infectious. Rare among her breed, she's as good to watch as she is to hear.

Bill Hayes, the Cadence label lad whose *Davy Crockett* leads all other versions in the record sweepstakes, is an ingratiating sort who can set a bobby-sox heart aflutter any time. Besides the standards which comprise his

present repertory, he also does *No Other Love* from *Me and Juliet*, a Broadway show in which he had the male romantic lead.

Johnny Maddox, of the *Crazy Otto* medley on *Dot*, hints at the humor ingredient and then declines it. He's garbed, as of the old days, in derby hat and sleeve garters and gives his detuned piano beerhall credence with a checkered table-cloth. But from there it's all a keyboard demonstration with *Crazy Otto*, *Robert E. Lee*, and tunes of that ilk getting the nickelodeon treatment that is becoming popular again.

—JES

The Foursome; The Blue Angel, New York

The Foursome, in its professional New York club debut, is the most musically satisfying vocal group since the Honeydreamers. The young, attractive quartet includes: Connie Tredwell (soprano), George Vassos (tenor), Helen Streiff (alto), and Harley Streiff (baritone). The act is staged by Victor Griffin, and musical arrangements are by Helen Streiff.

It is the deep, warm alto of Helen Streiff that is a key facet of the group's appeal. It is she who does the solo work (on tunes like *Poor Pierrot*), and she is the first American singer I've heard with the particular kind of intimately electric quality possessed by such stirring French citizens as Geneviève and Patachou. Miss Streiff deserves, as a matter of fact, special material particularly designed to underline her unique luminosity of voice and presence.

The group in ensemble blends well with the kind of voicings and precision timing that indicate their extensive academic background of choral study. Arrangements were originally intended to be sung a cappella, and in most clubs, would be much more unusually effective that way. At the Angel, however, the Foursome is fortunate in having the sympathetic, subtle backing of the Jimmy Lyon trio with Jimmy Raney on guitar and Beverly Peer on bass.

The act now is strong in change of pace, tasteful and skilled in use of dynamics, and refreshing in quality of ensemble sound. Also effective is the occasional antiphonal singing of boys against girls. The choice of tunes—most of them venerable standards—is good so far as it goes. The Foursome has agile, often quite sensitive arrangements of songs like *Stormy Weather*, *Ridin' on the Moon* and a Gershwin medley. But they could use more off-beat material, like relatively unknown show tunes and fewer "commercial" songs.

This group will make it only if its innes imaginative adventurousness and musical ability are given challenging material to work with. Otherwise, the Foursome will turn into just another "cute" vocal group. What they need to work on now is building up their largely latent showmanship.

(Turn to Page 17)

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Kenton May Be On Summer TV

New York—If present plans jell, Stan Kenton will be featured in a regular television series this summer, over the CBS network.

His present band would not be heard on the program. Former Kenton trombonist Bart Varsalona has assembled an all-star band of Local 802 men for Stan to front.

Former *Beat* writer Bob Bach is producing the show, and Leonard Feather is writing the script. If, as seems probable, the series is put on the air through the summer, it will feature name singers, combos, and other guests, with Stan as emcee.

Gil Fuller, onetime Dizzy Gillespie arranger who recently returned to music after several years in the real estate business, is acting as Stan's arranging assistant in New York.

Damone Given 'Kismet' Role

Hollywood—Vic Damone draws his most important film role to date with assignment to the part of the Caliph in MGM's film version of *Kismet*, in which he will co-star with Ann Blyth, Howard Keel, and Dolores Gray.

The current stage version of *Kismet* is a musicalized treatment of an old play. The songs, by Wright & Forrest, are based on themes by Borodin. The biggest song was *Stranger in Paradise*, which rang up a record hit for Tony Bennett and a near miss for Gordon MacRae.

The MGM film will be an early summer starter, with Arthur Freed producing and Vincente Minnelli directing.

Hefti Back With Big Band Again

New York—Neal Hefti is forming a big band again. With Abe Turchen (who handles Woody Herman) as manager, Hefti was assembling personnel at presstime. Current plans call for the band to work weekends until mid-June, at which time Hefti will probably go on tour in a package containing a name act.

First brace of dates are set for April 29 and 30. The gig on the 30th is a private dance near Pittsburgh at Beaver Falls Country club. Hefti also has signed a five-year contract with Epic Records. He recorded 12 sides for the label to begin with, and the initial release for four simultaneously was pegged for April 12. The Hefti band will have 15 pieces with girl vocalist, the latter as yet not selected.

Perry Como Goes To NBC; New Show To Have Variety Format

New York—Perry Como has been signed to a firm 12-year contract with the National Broadcasting Co. in one of the largest financial deals in the history of television. The deal was closed by Thomas A. McAvity, vice president of NBC television, and Thomas G. Rockwell, president of General Artists Corp., Como's agents.

The 42-year-old singer, whose current CBS thrice-weekly show has been the highest rated 15-minute stanza for the last three years, will conclude his current CBS program for Chesterfield July 1.

The onetime barber and band singer, whose fabulous rise in the last decade has made him one of the great stars of show business, started at CBS in 1943 with a sustaining across-the-board show, earning less than \$100 a week. His present annual income has been estimated at one million dollars. He acquired the Chesterfield backing in 1944 and has been sponsored by them ever since.

The new NBC show, tentatively set for a Saturday night slot emanating from New York, will be an hour-long variety format, retaining the name *The Perry Como Show*. It will have its premiere in October and will have three sponsors. The exact premiere date, time slot, and sponsorship will be announced shortly.

S. A. To Hear Heifetz

New York—Violinist Jascha Heifetz, who concluded his annual coast-to-coast concert tour in San Francisco March 15, left on March 20 for a tour of Latin American countries, where he will be heard in recital in Costa Rica, Colombia, Venezuela, Peru, Chile, Uruguay, Brazil, Puerto Rico, the Dominican Republic, and Cuba.

Big Biz By Mail

New York—The rapid growth of the new mail order Jazztone Society (*Down Beat*, Feb. 9) indicates that David and Sam Josefowitz have added another successful venture to their unique American and European recording operations. Jazztone Society is the first large scale mail order jazz record club, and is part of the same family that includes the Musical Masterpiece Club, the Opera Society and Concert Hall Limited Editions. The combined American membership in these record-by-mail plans now totals 300,000 and European membership has reached 250,000.

Another Day

Hollywood—Doris Day made the switch from bubbly musicals to a role packed with heavy drama in her portrayal of Ruth Etting in the MGM bio-film *Love Me or Leave Me*. And she takes on another dramatic part in the forthcoming Alfred Hitchcock thriller, *The Man Who Knew Too Much*.

Doris, co-starring with Jimmy Stewart, has the role of a retired night club singer whose husband becomes involved with a European spy ring.

Newport Festival Definitely Set

Newport, R. I.—Despite the Newport Casino's initial refusal to have the Newport Jazz Festival staged on its tennis courts, the event definitely will be held in Newport on the scheduled dates of July 15-17.

After the Casino's announcement, the people of Newport—including the newspaper, the mayor, and most of the colonists—solidly supported the idea of jazz in the "city by the sea."

Within one week, three celebrated estates were offered to the festival committee as sites for the concerts, and current thinking indicates that one of these will be selected.

Louis L. Lorillard, president of the festival, announced that his committee is inspecting each estate offered and will choose the one best suited for the presentation of the three evening concerts. The choice will be made on the basis of attractive atmosphere, adequate facilities, and sufficient space.

New Stravinsky Ballet To Be On Columbia

New York—Columbia Records has signed Igor Stravinsky to a new contract. The composer will record and conduct all of his own works, including his new ballet *Agon*, which Columbia will tie in with the Stravinsky Festival of the New York City Ballet at City Center this autumn.

Also slated for the fall of 1955 and running through '56 is a Mozart series in honor of the composer's bicentennial. Participating artists include Sir Thomas Beecham, Bruno Walter, George Szell, Robert Casadesu, Rudolf Serkin, Joseph Szigeti, and the Budapest String Quartet.

Record Firms Rush To Release Charlie Parker Memorial Sets

New York — The death of Charlie Parker has led several recording companies to examine their back files in preparation for Charlie Parker memorial albums. Savoy, with whom Parker had a contract in 1942, plans three 12" LPs of alternate Parker masters. The same company has had four 10" reissue LPs of the original masters on the market for some time. Savoy also has rights to some 25 originals by Bird, and will release them in folio form when a suitable publisher is found.

Another source of Bird memorial sets is Concert Hall Society, which recently purchased the entire Dial catalog for its new Jaxstone Society. Parker had recorded a number of sides for Ross Russell's Dial after leaving Savoy, and from these numbers, Concert Hall will release one 12" and two 10" LPs on the Concert Hall label, and two 12" LPs on the Jaxstone label. Differences between the two labels is that Concert Hall is available in the stores, while Jaxstone is sold by mail only to subscribers of the Jaxstone Society.

IN ADDITION, a Parker-Gillespie set which had been prepared before Parker's death will also be issued soon on both labels. In these packages, there will be five sides each by Parker and Gillespie on Concert Hall, and seven sides apiece on Jaxstone.

There is also a small, independent company which has the tape of a 1948 Carnegie Hall recording with Charlie and Dizzy. The company says they have Parker's signature allowing release of the tape, but they have not yet secured Dizzy's. Decca will also have a memorial contribution in that Bird's early recordings with the Jay McShann orchestra are the property of that label, and Decca is planning a set.

THE MOST extensive memorial project is that of Norman Granz, for whom Parker had been recording since 1946. Since Granz does have the largest number of Parker masters, he is preparing a set to be called *The Charlie Parker Story* which will consist of 10 12" LPs (about 160 sides). Present plans call for a price of \$25 for the package that will also include a biography, an essay on Bird's music, and a folio of pictures of Parker taken through the years by Gjon Mill, Margie Lewis, Herman Leonard, and Phil Stern. There will also be special art work by David Stone Martin. Tentative release date for the huge project is June.

Approximately 25 percent of the 160 sides to be contained in the Granz set will consist of previously unissued material. There is, for example, the soundtrack to a never-released film short made by Granz several years ago



Charlie Parker, Dizzy Gillespie

(1949 or 1950) as a followup to *Jamin' the Blues*. Parker is heard in the soundtrack, both in a duet with Coleman Hawkins (the first time he had recorded with him), and in a jam session finale. Granz also hopes to supplement his decade of Parker recordings with examples of Parker's earlier playing if clearances can be obtained from other companies.

Bird Memorial Jams Carnegie

New York—Carnegie hall was filled to its 2,760 capacity and scores were turned away for the Charlie Parker memorial concert April 2. The largest jazz concert in the history of New York City began at 12:15 a.m. and ended after 3:30 a.m.

Among artists who appeared, in the general order of their appearance, were Hazel Scott, Lester Young, Horace Silver, Art Blakey, Kenny Dorham, John Ore, Bernard Peiffer, George Duvivier, Butch Ballard, Josh White, Josh White Jr., Beverly White, Billy Taylor, Earl May, Percy Brice, Oscar Pettiford, Kenny Clarke, Pearl Bailey, Herb Jeffries, Jerome Richardson, Mary Lou Williams, Sammy Davis Jr., and Stan Getz.

Others were Bob Brookmeyer, Phil Sunkel, Johnny Williams, Teddy Kotick, Frank Isola, Jack Ackerman, Billie Holiday, Wendell Marshall, Arthur Taylor, the entire Dan Terry band, Dinah Washington, Lennie Tristano, Lee Konitz, Billy Bauer, Charlie Mingus, Jeff Morton, Red Allen, Charlie Shavers, Dizzy Gillespie, Baby Lawrence, Theonious Monk, Teddy Charles, J. J. Johnson, Kai Winding, Douglas Watkins, Gerry Mulligan, Tony Scott, Julius Watkins, Buster Bailey, Herb Fleming, Al Cohn, and Oxie Johnson.

BG Name Magic

New York—The Benny Goodman octet which recently completed five weekends at Basin Street (*Down Beat*, April 6) attracted 15,000 for the 10 dates, and more would have been present had there been sufficient room. Ralph Watkins of Basin Street, happily describing the Goodman-drawn business as "fantastic," went on to say that "Benny is a magic name on a marquee. When he's playing, the business has nothing to do with the season, the weather, Lent, or any of the other usual causes for a drop in attendance." Benny's initial Basin Street weekend began on Feb. 26 and he wound up the series March 26.

Phillips Disc Salutes Immortals In Music

Chicago—A nostalgic salute to immortal figures in music is the design of Teddy Phillips' new Decca album, *Concert in the Sky*. Phillips and his manager, Al Trace, who conceived the idea for the album, combed Chicago for six weeks to find men who could simulate the styles of Bunny Berigan, Eddy Duchin, Russ Columbo, and other artists of bygone years.

The 28-minute record uses a flash-back technique with Chicago disc jockey Howard Miller narrating. A total of 30 musicians, plus the Jack Halloran choir, was used. This included Phillips' regular sidemen.

The Berigan tribute on *I Can't Get Started with You* is performed by Don Jacoby, Dick Marx does Eddy Duchin, Frankie Rullo does a Dave Tough drum solo, and Russ Carlyle approximates the Russ Columbo voice on *Prisoner of Love*.

A Phillips ensemble plays the Glenn Miller theme, Woody Mercer of WLS sings in the manner of Hank Williams, Frank Payne does Ben Bernie on *Lonesome Old Town*, and a unit of Chubby Jackson, Jacoby, Marx, Mike Simpson, and Earl Backus play *Dinah la Fata Waller*, with Rullo on the vocal.

Trace is turning over his share of the royalties to the Damon Runyon Cancer fund.

Phillips, who has been a seminary band for the last few years, is making his first shot at the big time with this all-Chicago waxing. Teddy currently appears at the Flamingo in Las Vegas where he has been held over for six weeks.

Chicago — When the Metropolitan Opera opens in Chicago May 19, its first performance will be a benefit to help raise funds for WTTW, Chicago's proposed educational television station. Funds have been raised to finance operations of the station for 1956, but \$385,000 is still needed for 1956.

A New Jazz History

New York—The first history of jazz as told by the musicians themselves will be published May 31 by Rinehart under the title, *Hear Me Talkin' to Ya: The Story of Jazz by the Men Who Made It*. The unique volume is made up of first-person accounts of the jazz scene by more than 150 jazzmen from Louis Armstrong to Dave Brubeck.

Co-editors of the book are Nat Shapiro of Broadcast Music, Inc., and Nat Hentoff, associate editor of *Down Beat*. *Hear Me Talkin' to Ya* was assembled from scores of interviews conducted by Shapiro and Hentoff in jazz clubs, bars, and homes of the musicians. Some of the material in the book also comes from selected bylined articles by jazz musicians during the last 20 years in jazz magazines here and in Europe, many of which are no longer in existence. Included also are several articles from past issues of *Down Beat*.

Blue Note Set For Spring

Chicago—The Blue Note continues to echo to the welcome sound of big bands for the next week, as Woody Herman's Herd follows Count Basie's crew on April 20.

And in for a return date on the 27th for three weeks will be Bob Scobey's San Francisco band, with Clancy Hayes playing banjo and singing. George Shearing, who recently left the Billy Shaw agency to sign with Associated Booking Corp., comes in on May 18 for two weeks, with Sarah Vaughan tentatively set to follow.

The regular Monday night show, *Monday's Blues*, led by Studs Terkel and featuring Big Bill Broonzy, Baby Dodds, and Blind John Davis, is proving to be a big draw for show persons as well as the city's blues fans. Recent Monday found Josh White sitting in with the group, and almost every show finds name talent joining in.

London Plans Album Series

New York—London Records is preparing a new series of 12" LPs under the title of *Spring Festival of Pops*. From 10 to 12 albums will be released simultaneously late in April. Featured will be sets by Mantovani, Frank Chacksfield, Ted Heath, and Stanley Black, and the series will also include other top orchestras under contract to the company.

This series is a followup to the 14-package *Festival of Favorites* line which went on sale last January.

Tucker To Record At LaScala

New York—Richard Tucker, a leading tenor of the Metropolitan Opera, will record *Aida* at Milan's opera house, La Scala, in August for Angel Records.

Tucker, the first American tenor to record for the Angel-La Scala-Official-Recorded-Opera-Series, is also featured in *La Forza del Destino*, first Verdi opera to be released by Angel Records. The cast includes Maria Meneghini-Callas, Carlo Tagliabue, Nicola Rossi-Lemeni, Elena Nicolai, and Tullio Serafin, conductor.

Turk Murphy To Vegas

San Francisco—Turk Murphy, whose plans for an eastern tour did not materialize, left here April 1 for a two-month engagement at the Show Boat in Las Vegas with a couple of personnel changes. Don Kinch has taken over on trumpet, Pete Clute is the new pianist, and Bill Johnson is the new bass horn man. Old standard bearer Bob Helm is still with Murphy.

Strictly Ad Lib

NEW YORK

ON STAGE: Judy Garland will quite likely be starred in two-a-day vaudeville at the Winter Garden this fall . . . Helen Traubel will have a starring role in Rodgers and Hammerstein's *Pipe Dream* . . . Helen Gallagher will replace Carol Haney in *The Pajama Game* in June.

ENTERTAINMENT-IN-THE-ROUND: Pearl Bailey was honored on her 20th anniversary in show business with a party at the Blue Angel . . . Paul Whiteman has been appointed vice president in charge of music for the Fred Astaire dance studios . . . Les Elgart band is at the Cafe Rouge of the Hotel Statler. Elgart's vocalist, Don Forbes, patterns himself so closely after Frank Sinatra, it's almost a parody . . . Sister Rosetta Tharpe, Marie Knight, and Trude Adams are all at the Blue Angel.

JAZZ: Sonny Parker of the Lionel Hampton band was stricken with a cerebral hemorrhage in Paris, lapsed into a coma, but at prestime reports, is recovering . . . Kid Ory at Childs Paramount from April 17 to May 26 . . . French pianist Bernard Peiffer's excellent accompaniment at the Embers is provided by George Duvivier and Butch Ballard . . . EmArcy has a new 12" album of Clifford Brown with strings. The Mercury jazz label has also signed Eddie Heywood's band (and its trombonist Jimmy Cleveland has a separate recording contract as well) . . . The Ralph Sharon trio is at the Composer opposite Billy Taylor . . . Stanley Warner theaters inaugurating a series of jazz concerts in New York, New Jersey, and Long Island. Sol Yaged kicked off the first . . . Jo Jones is with Dorothy Donegan at the Embers . . . Louis Armstrong back at Basin Street as that club resumes a full-week policy . . . Cook is releasing a new Lizzie Miles set: *Hot Songs My Mother Taught Me*.

RECORDS, RADIO, AND TV: Dick Hayman has joined GAC. He'll no longer lead an orchestra, but will concentrate instead on his harmonica playing, recording for Mercury, and arranging . . . Jackie Gleason's next Capitol album will have 30 mandolins, an alto oboe, and cellos. Title is *Lonesome Echo* . . . A deal is in the works between EMI and Norman Granz that could lead to English distribution for his Clef and Norgren records . . . Pacific Jazz recorded vocalist Kitty White backed by harpist Corky Hale . . . The Teddy Wilson show has been extended to a half hour on CBS, Saturdays, 2:30 to 3 p.m., EDST.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Label X artist Eddie Fontaine opens the Chicago theater on April 29 for two weeks, following the Crew-Cuts and the DeJohn Sisters. Fontaine is doing a fortnight on the Howard Miller television show before he takes over the Chicago . . . Tony Martin is at the Chez Paree until Nat (King) Cole opens on May 13 . . . Yma Sumac is at the Palmer House, and the Billy Williams quartet is still at the Black Orchid . . . Xavier Cugat, who recently closed an engagement at the Chez Paree, received special dispensation from AFM to work seven nights in this five-night town because he was appearing as an act. Brian Farnon played the dance sets, as Cugat was limited to stagershow only . . . Val Navaro and Lord Burgess top the calypso revue at the Blue Angel. The adjoining Opera club will switch to a jazz policy shortly.

JAZZ, CHICAGO-STYLE: Drummer Dom Jocnety has replaced Guy Viveros in the Jimmy Ille band, still held over indefinitely at the Brass Rail. Rest of personnel includes Scotty MacLaury, clarinet and sax; Joe Iaco, piano; Sy Nelson, bass, and Ille, trumpet . . . Manager Lou Denet at the Streamliner still thrilled over the work of bassist Johnnie Pate's trio at his club, calling it "the greatest group we've heard since Billy Taylor was here" . . . Blues pianist Art Hodes sitting in with clarinetist Johnny Lane's band, still ensconced at the Red Arrow, on Pershing Road. Hodes plays a doubleheader jazz concert in suburban Park Forest May 1, in which will be featured Jimmy Granato,

(Turn to Page 23)

Feather's Nest

By Leonard Feather

RUTH CAGE raised a provocative question in her April 6 column in which she suggested that the recent campaign against suggestive rhythm and blues lyrics was inspired by ASCAP's battle against BMI.

There may be something to her theory but my own feeling is that larger issues are involved in any discussion of the current status of r&b music. One can dismiss the complaints leveled against r&b lyrics by pointing out that Trixie Smith recorded *He Likes It Slow* in 1926, that Bessie Smith's famous *Empty Bed Blues* was cut in 1928, and that you can trace smut all the way back to Shakespeare and beyond.

There may have been no other reason for raising the issue, at this particular moment, than the time-honored tradition among periodicals of drawing attention to themselves by deliberately stirring up controversies.

What concerns me much more deeply about the r&b state of the nation is not simply the lyrical content but the overall musical level of this phase of the arts, which Miss Cage herself has mentioned from time to time.

UNTIL A FEW years ago, when a very sensible campaign for a change

of name was started by *Billboard*, r&b records were known as race records. Now I would ask you kindly to compare the sort of records that were being sold successfully in that field years ago with those that are making the grade on r&b best-seller lists today.

Back in the 1920s and '30s the biggest sellers included such singers as Bessie Smith, Ethel Waters, Ma Rainey, and scores of others in the same general class.

Instrumentally, there were Louis Armstrong, Fletcher Henderson, even Duke Ellington, and McKinney's Cotton Pickers, Jimmie Lunceford, Fats Waller, Don Redman. All these and dozens more, at least in their earlier years, sold exclusively to the r&b buyers (this was before jukeboxes, of course, but the audience was exactly comparable with today's r&b market.)

All these artists, you need hardly be told, became music immortals; their records are being reissued to this day. There was no real borderline between jazz and r&b music.

All right, now let's look at the r&b picture today.

CAN YOU PICTURE an LP reissue, 25 years from today, of immortal classics by the Hearts, the Charms, the Penguins, the Moonglows or the Crows?

Do you think such early r&b hits as *Downhearted Blues*, *Loveless Love*, and *West End Blues* will be superseded by such current masterworks as *Oop-*

Shoop, *Tweedle Dee* and *Bazoom*, *I Need Your Lovin'*?

Can you see a jazz fan in a record shop, after buying the latest experimental works of Charlie Mingus, turning around to ask the clerk, "What's new by Willis Jackson?"

With rare exceptions such as Joe Turner and Ruth Brown (Atlantic is to be commended for the high level of some of its offerings), the entire r&b market today is dominated by three factors:

- Vocal groups that seem to have issued to one another a challenge boasting: "We can sing out-of-tuner than you can."

- Tortured, tortuous ballad singers who would lose all their appeal if they were fitted with spines.

- Instrumentalists who made names for themselves on personal appearances by playing a solo and simultaneously removing their jacket, pants, shirt, and teeth while suspended from a chandelier.

These artists are suitably served by two kinds of material:

- Love songs whose lyrics literally (and I mean *literally*) could have been written by any reasonably bright third-grader in grammar school.

- Novelty jump tunes written by the younger brothers of those who wrote the love songs.

Many a fine jazzman who has been forced to work r&b, in order to make (Turn to Page 21)

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COZY COLE
TERRY SHYDER
RAY MCKINLEY
CHICK HEENEY
RAY BAUDUC
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Clifford Brown

SINCE JUNE of 1954, Max Roach and Clifford Brown have been coping with one of the fiercest problems in jazz. Like hundreds of leaders before them, theirs is the constant concern of getting enough steady work so their unit can stay together and grow musically (as well as financially).

The mortality rate of even the best planned jazz combos is disturbingly high. For every Brubeck quartet that has been able to stay together for several years, there are scores of abandoned formations, many of them including the best known names in jazz. And yet, the only way a jazz combo (especially a modern one concerned with the use of more form combined with spontaneity) can evolve is through deeply-felt mutual understanding among its members. And that can happen only with longterm building.

Max, one of the founders of modern jazz drumming, and Clifford have already done better than most in keeping their band intact for almost a year. Clifford, after having built a rapid reputation in the east as a startling new trumpet player with the potential stature of Dizzy or Fats Navarro, joined Max on the coast in late March, 1954. Their present personnel of Richie Powell, George Morrow, and Harold Land was formed for a date at the Tiffany in Los Angeles some two months later and the group continued to play the coast until its eastern debut at Philadelphia's Blue Note last Oct. 29.

Today's Thought

Chicago—Several musicians were discussing the current craze for vocal groups among the record-buying public the other day when one came up with a thought-provoking question.

"What's going to happen," he wondered, "if groups like the Four Lads, the Crew-Cuts, and the Four Freshman happen to make it like the Mills Brothers did and last for years? Can you see four 50-year-old guys billing themselves the Four Freshmen?"

Roach & Brown, Inc., Dealers In Jazz

Since then, Clifford and Max have made the Baltimore-Washington-St. Louis-Cleveland-Detroit-Boston-Toronto circuit, and have their New York opening April 28 at Basin Street for two weeks. They have also signed an exclusive record contract with EmArcy, with one set already out and another due soon. Though there have been some open dates since October, the Brown-Roach working average has been good, and reception to the group has been encouragingly warm almost everywhere, especially in Philadelphia's Blue Note, where they return for the fourth time May 30.

Clifford (who writes most of the originals and does the majority of the arrangements for the group) describes the audience reaction in the east as being somewhat less reserved than that on the west coast. "The reason is," theorizes Clifford, "that the type of jazz they like out there, the kind being played by Shorty and Chet, is more on the cool side. So naturally the west coast audience is cool, too; there's nothing for them to get excited about.

"Our own policy," Clifford continues, "is to aim for the musical extremes of both excitement and subtle softness whenever each is necessary, but with a lot of feeling in everything. The majority of our book consists of originals with some standards. And we have a definitely organized sound because organization is the trend in all modern jazz groups today. We're trying more and more to have our solos built into each arrangement so that it all forms a whole and creates emotional and intellectual tension."

"In other words," adds Max, "we want to be interesting musically and emotionally at the same time."

Neither Max nor Clifford puts much stock in labels like "west coast" or "east coast" jazz, but they do feel that much of the music they heard on the coast lacked the kind of excitement they try to sustain in their own band. Max, who played at the Lighthouse for six months before Clifford arrived, expresses it this way: "Their material is more prepared, a little more formal and less spontaneous. They play some very interesting things—Shorty, Shelly and the whole crowd. I have a lot of respect for their musicianship. But they're really very cool."

Returning to the subject of their own unit, Clifford and Max provide brief background for their three colleagues. Richie Powell, 23, is Bud's younger brother. Richie had worked with Johnny Hodges and Earl Bostic before "his

first real modern date with us." "Richie," says Clifford, "has been influenced by Bud, but has a style of his own." Bassist George Morrow, a native west coaster, used to work around San Francisco and would play with Billie Holiday and Bird when they visited there. Tenor Harold Land is from San Diego, and had worked with various rhythm and blues bands like Joe Liggin and Charles Brown before joining Brown-Roach, Inc.

"We realize," Clifford emphasizes, "that one thing that has hurt small jazz units is the fact that bookers often haven't been sure they'd get the same personnel the next time they hired a unit. A club owner would hire a name musician one week, and the next time the name came around, he'd have different men with him and a different sound. In a small band, if you can stay together at all, you have a responsibility to maintain your identity.

"But club owners themselves sometimes don't realize this fact. Some of them look for a short cut. For example, they want to hire stars, but try to save money by putting in a local rhythm section. If these new men are weak musically, they hurt the stars' reputation, too, in the long run. Max and I have had offers while in New York to headline as singles at a couple of places. But unless they hire the unit as it is, we won't do it. We've been determined to play New York first with our group as a whole. That's the only way we're going to keep together. We've got to work together all the time."

—nat



Max Roach

How To Wax Wise

One Of The Nation's Top Recording Engineers Gives Some Hints To Leaders Planning Dates

By Bill Putnam

(President, Universal Recording Corp., Chicago)

For those bandleaders, arrangers, recording directors and others who are regularly making records, any discussion in respect to the subject, "what a bandleader can do to prepare himself and his band for a record session," may be, to say the least, rather odd hat.

Oddly enough, however, even in the case of the top record bands, there are times when a little more planning and preparation previous to the date would have meant a great deal insofar as getting a better finished product. In cases too numerous to mention, advance preparation would have meant the difference between a good record and a bad one.

In view of the relatively great expense of recording a band, including talent costs, arrangements, studio costs, and promotional costs, it certainly is logical to expect everything should be done to facilitate the maximum output in terms of talent, performance, arrangements, and sound within those three short hours in which you hope to get four good sides!

As I said before, many of these things which may seem trivial and obvious to most recording artists are nevertheless important. Therefore, I have compiled what I like to call a "goof list" for expectant bands (i.e., those expecting to record).

Goof No. 1: Call the brass for 1 p.m., saxes for 2 p.m. and the rhythm for 2:30 p.m. (Except for the bass man. He drives the leader's car, and arrives with the leader.) Suggested remedy: Make sure that each man knows a.m. from p.m. Also, if there are any last minute changes, make sure everyone knows about them!

Goof No. 2: Don't mention the location or name of the studio where the date is to be held. Comment: Many times, sidemen who have been with a band for a long time, seem to assume that all records are cut at the same studio. Many dates have been delayed because half of the band arrived at one studio, while the other half waited at the other studio. (This makes it extremely difficult to get a good balance.)

Goof No. 3: Don't tell any of the men who double on instruments that you are going to use bass clarinet, extra woodwinds, flute, etc., in which case they may not bring their extra horns. Remedy: Tell them!

Goof No. 4: Failure to time arrangements before the recording date. Comment: Absolute maximum on a 78 rpm record, by most major label standards

today, is 3:20, but definitely not desirable! A good average for a ballad is 2:45 to 3:00, and for "up tunes" or those which would tend to become repetitious by nature, the usual timing is 2:00 to 2:30. (Of the latter group, many a&r men feel that in most cases the running time should be held to under 20 seconds.)

Goof No. 5: Don't tell the bandboy who drives the truck, or the bus driver, that you need the horns and library for a record date, or where the date is to be held and at what time. Comment: In one case, this type of incident almost caused the birth of an all comb orchestra.

Goof No. 6: Be sure to tell all the members of the band to write home, call all their friends (particularly those who are sidemen in other bands on competitive labels) as soon as they find out what new tunes are being done on the date. Especially those which have been given to you by your record label to record for a rush release. Comment: As competitive as the record business is, and in view of the going rate of hits related to the total number of records made, it's easy to see that you are only reducing your chances even more by telling everyone the titles of the recorded tunes before they are released. You also stand a good chance of getting clobbered by another artist who happens to be hot.

Through your lack of security, competition may beat you out of your exclusive in spite of the fact that you

'Bandstand Review' Goes National On Telescription Basis

Hollywood—*Bandstand Review*, one of the oldest of local television shows and among the first of the shows built around dance bands by KTLA's Klaus Landsberg, has expanded into the national category via telescription, a film taken directly from the live telecast.

The show, headed by Leighton Noble and his band' plus singer Anita Gordon and others, is seen in six major cities, including Portland, Seattle, and San Francisco on the coast and St. Louis, Cincinnati, and Providence, R. I. Others will be added.

Locally, the show runs a full hour. The sponsor for half an hour leases telescriptions of its segment and buys the time for their release on independent stations in other cities.

may have the best record. (The continued use of the word "Exclusive" is contingent on the ability of music publishers to keep competing artists and record a&r men apart for a sufficient length of time, in order to make it appear that each artist is "covering" the other artist's record.)

Goof No. 7: Don't tell the arranger ahead of the date what kind of treatment you want on a particular tune. Let him surprise you on the record date! Comment: With few exceptions, I think I can safely say that if the arrangement is pretty far away from the treatment intended, it's pretty tough to shape it up on the session in the pro rata time. This point is extremely important to the leader and the record label. He should make every effort to determine that the arrangements are what he expects before the date. (Little-known as it may be, this is the real reason that Stan Kenton left the Art Kassel band.)

Goof No. 8: The minute you walk into a strange studio, be sure to tell the engineer or mixer exactly how you want the band set up in the studio. Comment: Most recording engineers or mixers are actually people! Fortunately, most of them have done many recording dates in their particular studios. Furthermore, many of them have a good understanding of music, the problems of recording, and a good idea of how to set up your particular type of band in order to get the best possible sound in their studio.

This doesn't mean that discussions aren't in order. Discussions are great, and any engineer will welcome the opportunity to talk over the date ahead of time in order to do the best possible job for you. Take advantage of his experience in his studios, then combine it with your knowledge of your band and the explanation of the sound you want to get. He'll do a better job for you and your record company. (Mixers and recording engineers prefer not to be called "Knob twirlers.")

Goof No. 9: Be sure to invite all relatives of sidemen, promotion men, publishers, girl friends, wives, visiting musicians from other bands, contact men, disc jockeys, their wives and girl friends, fan clubs, visiting bandleaders, and the bandboy's uncle (who lives in town), to the recording date. Ask them to sit in the control room. This will make a great hit with the a&r men and the engineers and arrangers! Be sure to tell them to talk loud—don't whisper! Comment: None—except that it seems so funny to find 80 people in the control room watching a five-piece band record.

Goof No. 10: Build the nervous tension on a date as high as possible! Particularly with the important soloist! This is relatively easy to do, and can hang up a session long enough to do two LP albums! Unfortunately you may end up with only six minutes of good music in three hours!

Comment: Relax!

Perspectives

By Ralph J. Gleason

San Francisco—There has always been a regrettable tendency among musicians, and music fans, too, to put down the professional record collector as the musical equivalent of the greasy grind.

Back in the '30s, Eddie Condon achieved some immortality for alleging that record collectors were jerks, and since then, that's been the attitude of too many of us, myself included.

Instead, if we look back now, we see that the record collector has done one whale of a lot of good, not the least of which are the reissue program of the major companies and the flourishing smaller labels devoted to jazz.

In addition, the collector has been busily at work all these years assembling information painfully and at no profit whatsoever—merely for the scholarly joy of achievement. And many times he has had to publish the results of his researches himself.

Orin Blackstone's ambitious *Index to Jazz* comes to mind at once; Delaunay's classic *Hot Discography* has been of inestimable value to everyone interested in jazz all over the world, and the most recent addition, and by far the most complete, is the *Jazz Directory* published in England and edited by Dave Carey and Albert J. McCarthy.

The *Jazz Directory* has just been taken over by Cassell & Company Ltd., London publishers, and the first volume under their imprint, Vol. V of the series, has just been released. From now on *Jazz Directory* will be available from Cassell (any bookstore can order you a copy). Vol. I is out of print, although there is a possibility it will be reprinted and brought up to date, but the other four volumes are currently available.

McCarthy and Carey have gone to infinite pains to assemble accurate and encyclopedic recording data on almost every artist even remotely connected with jazz. There are occasional errors, more occasional oversights, and for most of us a preoccupation with obscure blues artists, but as a reference book for the jazz fan who wants the personnel of the recording dates of everybody from Charlie Parker to Papa Charlie Jackson, this will due until a better one comes along, and it's going to be hard to beat it. (Delaunay's new edition of *Discography* is scheduled for early publication, I'm told.)

Jazz Directory is arranged in alphabetical order with no comments other than an occasional explanation of why some band's more commercial recordings were left out. In its favor is the tremendous body of straight jazz record information, assembled at the cost of a great deal of time and collated at great labor. Against it, and this is not

(Turn to Page 21)

A New Star Rises In East As Bethlehem Label Grows

By Hannah Altbush

A NEW STAR of Bethlehem emerged a year ago when a recording executive walked into Birdland and heard Chris Connor. Chris subsequently became Bethlehem Records' first major artist, and her albums, *Chris Connor Sings Lullabys of Birdland* and *Chris Connor Sings Lullabys for Lovers*, were an impressive record debut for the former Stan Kenton vocalist. These LPs inaugurated a series of jazz LPs which established the Bethlehem name in an already crowded field.

Prior to the Connor albums, Bethlehem had issued some pop singles, but the going had been rough, and the yet unknown label was unable to obtain good distribution, with cost and competition in the popular field presenting an almost insurmountable obstacle. It was at this point that the label's president, Gus Wildi, appointed Murray Singer national sales manager, and together they got things off to a quick start when they decided to switch to a specialized LP line for which there would be a continuous and growing demand—namely, jazz.

The problem of marketing this new product was neatly solved when Singer took to the road with an acetate of the first Connor album, visiting disc jockeys, distributors, and dealers who seemed very much impressed. Some 16,000 copies were ordered before the album was even properly packaged. It was then that the firm went into immediate LP production.

AFTER THE Connor albums proved to be a resounding success (according to Bethlehem, approximately 40,000 copies of each have been sold), additional artists were signed, and such albums as *Oscar Pettiford Modern Quintet*, *Great Scott* with the Bobby Scott Trio, *Ruby Braff Swings*, and many others resulted from later recording sessions. The *East Coast Jazz* series, an effective answer to the west coast's claim to musical supremacy, was added to the substantial catalog of approximately 25 jazz albums that the company had built up in less than a year's time. Bethlehem has also recorded such west coast musicians as Conte Candoli and Stan Levey.

Producing recordings to please discriminating jazz fans is no easy task, and Wildi and Singer consistently strive for perfection. A combination of good, clear sound, fine pressings, imaginative covers designed by Burt Goldblatt, and artists heard at their best distinguishes the Bethlehem product.

The only problem they have encountered with creative jazz talent, Wildi explains, is the fact that a group, sounding great in a club one night, may present an entirely different picture a few days later in the recording studio.



Ruby Braff, Ed Hubble
Two More Bethlehem Stars

Rather than release an inferior performance, another session is scheduled at a future date until a high level of artistry is achieved.

Bethlehem's artists are given a free hand in choosing their material, and they record the things they most like to do and feel they can do best.

IN DISCUSSING the growing demand for jazz in the different territories, the men from Bethlehem explain that record buyers on the west coast, where jazz still has its largest audiences, stick pretty much to their own cliqué—the exponents of "west coast jazz." Musicians such as Bill Holman, Frank Rosolino, and Bob Cooper have their biggest following there. In Canada, however, artists like Ruby Braff, Pete Brown, and Oscar Pettiford are increasingly popular, and in the southern states of the U. S., where Dixieland is the most prevalent jazz sound, some modern jazz has been making inroads.

Tapping the vast field of jukebox plays is among the company's many future plans. This would entail the marketing of jazz EPs in carefully selected areas. The company is also considering offers it has received from foreign organizations who would like to distribute Bethlehem LPs in their respective foreign markets.

Future releases will include LPs by Joe Derise, Milt Hinton and Bobby Troup, Herbie Harper, Stu Williamson, and a new series featuring the versatile Don Elliott on vibes, trumpet, mellophone, trombone, and bongos. There's also a third Chris Connor album in the making.

An unknown company a year ago, Bethlehem as emerged as an important label with a significant influence on the jazz scene.

Fran Allison

- *** *The Water Tumbler Song*
- ** *If I Had a Dollar Bill Tree*

The only live member of the Kukla, Fran, and Ollie clan is customarily charming on a set of tunes for the moppet trade. They're brightly done by Fran, but the record could have gotten greater impetus if Kukla and Ollie accompanied. (Decca 9-29482)

The Burton Sisters

- *** *Doin' the French Can-Can*
- *** *Divided Love*

Can-Can is a cute novelty that serves to introduce the Burtons to the wax world, and they show much promise. Tune is catchy enough, and their singing is pert enough, to give them a solid-seller on their first venture. (Victor 47-6058)

Hoagy Carmichael

- **** *Happy Hoagy's Medley*
- *** *The Crazy Otto Rag*

This entry should keep the *Crazy Otto* detuned piano trend going because it has a fresh approach with the inclusion of a beerhall chorus. The medley is a lively caper; the flip has a specialty lyric and lotsa bounce. (Coral 9-61384)

Frank Chacksfield

- *** *Sur Le Pav*
- ** *Glorious*

Sur Le Pav is a French tune in the characteristic wistful mood. It is a slow waltz sweetly done on a heavy dose of strings and very danceable. Flip is a smoothie that is a bit frothy. (London 45-1530)

Karen Chandler

- *** *My First Love*
- * *Have You Ever Been Lonely?*

Love is a simple ballad sung sweetly here, but it isn't stout enough for a big score. Flip is an oldtimer with maybe too much of the sob treatment. (Coral 9-61386)

Nat Cole

- ***** *If I May*
- **** *A Blossom Fell*

The Four Knights back Nat on *May*, a restrained but beatful novelty that will remind you of Cole in his trio days. The singing is sly and charming and is a natural for heavy radio and jukebox play. *Blossom* is a quietly lovely ballad accorded respectful treatment. (Capitol F-3095)

Bing Crosby

- *** *Nobody*
- *** *Silver Moon*

The push will be on *Nobody* in this coupling, but though it achieves a spon-

tanity from its being taken from a Crosby radio show, it never quite gets off the ground. We'll still have to stick with Perry Como's warmly humorous version. (Decca 9-29493)

Doris Day

- *** *Two Hearts, Two Kisses*
- *** *Foolishly Yours*

Doris jumps on the rock and roll bandwagon with *Two Hearts*, but we're afraid it just isn't the groove for her. Trying hard, she loses almost all the identifying marks of her style, and sounds like another person. Some action is bound to result, but mainly for curiosity value. (Columbia 4-40483)

Gloria DeHaven

- **** *Save Me*
- **** *Red Hot Pepper Pot*

Red Hot is in the Latin novelty idiom and gets solid peppery treatment from Gloria who can pack plenty of verve in her delivery. Reverse is a ballad a la Kitty Kallen in a wavering heart-break voice. Either side can sail. (Decca 9-29461)

Fontaine Sisters

- ***** *Put Me in the Mood*
- **** *Most of All*

The Fontanes have cut these sides in their best commercial manner, and it is a first-class follow-up to their high-riding earlier discs. Either side of this may click and go straight up on the charts. (Dot 45-15352)

Four Knights

- ** *Foolishly Yours*
- ** *Inside Out*

The boys have nothing catchy here, though their novelty side, *Inside Out*, may get some exposure. This doesn't figure to go the hit route. (Capitol F3093)

Roy Hamilton

- **** *Unchained Melody*
- *** *From Here to Eternity*

The rising star that is Hamilton should get a good deal of the play on *Unchained*, the tune that is breaking for a hit. His peculiarly distinctive style is ideally suited to this off-beat material, and he milks it for all it's worth. *Eternity* is well-sung, but appears to be going along just for the ride. (Epic 5-9102)

Dolores Hawkins

- *** *No Such Luck*
- *** *Smoky Morning*

Dolores has been due to click on wax for some time but has always needed to be first with some really commercial material. These sides are very prettily delivered but aren't different enough to rise from the stack. (Epic 5-9100)

Bill Hayes

- ***** *Blue Black Hair*
- **** *The Berry Tree*

Though *Berry Tree* is the push side

Record Ratings

Popular records are rated on the following basis:

A star is given for each of five points—(1) quality of musical performance; (2) likelihood of commercial success (retail sales); (3) likelihood of heavy disc jockey play; (4) likelihood of jukebox play; (5) quality of the song itself.

Thus a record that receives five stars possesses all these qualifications.

The best records in the various categories are included in *The Top of the Stack* on this page.

because it follows in the vogue of *Davy Crockett*, Bill has something truly off-beat on the reverse side in a bluesy, folksy ballad with a haunting strain. It's managed with taste by Hayes, and the accompanying guitar gives it unusual and appealing dressing. (Cadence 1261)

Hilltoppers

- **** *Teardrops from My Eyes*
- **** *The Door Is Still Open*

Jimmy Sacca, just back from the service, carries most of the weight on these sides as lead singer. *Teardrops* is in the r&b groove and should be a seller. (Dot 45-15351)

Lena Horne

- **** *Love Me or Leave Me*
- **** *I Love to Love*

Lena is back on records with a double-barreled threat in these two wonderfully-sung sides, and if they can pierce through the clutter of some of the musically bad records that are selling these days, she has a winner. *Love Me* is done with just trio backing, and is a must-hear item for the legion of Horne fans. *I Love* is some of her nitery special material that, too, is a joy to the ears. (Victor 47-6073)

Mahalia Jackson

- **** *You'll Never Walk Alone*
- **** *One God*

Two stirring messages from the greatest of the gospel singers. *Walk* is powerful, indeed, and should have no difficulty in finding a ready-made audience. (Columbia 4-40473)

Louis Jordan

- *** *Locked Up*
- *** *Perdido*

Sounds as if Decca may have gone into the vaults to get these on the market to coincide with the r&b push. *Locked Up* is reminiscent enough of *Open the Door*. *Richard* in Louis' delivery to hint it might have been cut some years ago, while *Perdido* gets instrumental treatment from the Tym-

pany Five that is slick if not particularly exciting. (Decca 9-29424)

Julie Kinsler

- ★★★ *Rockola*
- ★★★ *Flusterbug*

For something different in the record stakes, Capitol is issuing some fancy flutework by Julie Kinsler which makes for a good programming disc. On *Rockola*, the flute capers are in a tropical Latin motif against hard-driven r&b rhythms. (Capitol F3094)

Gordon MacRae

- ★★★ *Tik-a-Too, Tik-a-Too*
- ★★ *You Forgot*

Tik-a-Too is an Italian novelty in a festive mood. MacRae gives it lively play. On the reverse, he sings a nice ballad nicely but not very commercially. (Capitol F3085)

Bob Manning

- ★★★ *You Are There*
- ★★★ *The Mission of San Michel*

There is one of the best ballads of the day, with feelingful lyrics giving it its distinction. Manning sings warmly and with depth, but all the current arrabee noise may drown it out. A good bet for deejays. (Capitol F-3088)

Ray McKinley

- ★★★ *Down the Road, Aptec*
- ★★★ *Hoodle Addle*

Remakes of hits Ray had in earlier years. They would appear to have a difficult time in quick sales, but should provide another handy catalog item for Dot. (Dot 45-15350)

Joan Regan

- ★★★★ *Prize of Gold*
- ★★ *Too Many Heartaches*

Joan Regan always could sell a song handsomely but she, like many others, has been needing the right material. *Prize* could be the big one, but several other artists have gotten the jump on it before her. (London 45-1542)

Henri Rene-Hugo Winterhalter

- ★★★★ *Enchantment*
- ★★★ *Crystal Chandelior*

Two Victor music directors collaborate on this pair of graceful instrumentals and concoct a distinctive sound that should make attractive change-of-pace for the deejays. Rene plays a musette accordion that gives the music a brittle quality. (Victor 47-1076)

Lita Rosza

- ★★★ *Footishly*
- ★★ *Tomorrow*

Lita does every justice to *Footishly*, an attractive slow ballad which has been covered on several labels. This version could walk off with a good

share of the tune's take. (London 45-1559)

Arline Tye

- ★★★★ *What Was I To Do?*
- ★★ *Stop Ringing My Bell*

What Was I is a cute ditty with a story line, much like *A Guy Is a Guy*. Arline sings it with apt naivete and sweetness, and its chances of scoring are good. Flip is a novelty that is lukewarm clever and has only a fair outlook. (MGM K11957)

Caterina Valente

- ★★★ *The Breeze and I*
- ★★ *Jalousie*

Caterina sings this pair of standards in English with a trace of an accent, as a follow up to her German-wrought *Malaguena*. *Breeze* has a Flamencan ring and it uses her wide vocal range, but withal it doesn't meet the promise of her first disc. (Decca 9-29467)

June Valli

- ★★★★ *Unchained Melody*
- ★★★ *Tomorrow*

June has been a long time waiting for another hit and may have it in this tune from the film, *Unchained*. June's voice is full and richer than ever with tearful overtones that are highly saleable. *Tomorrow* is a switch in mood and helps to prove that June is a constantly improving singer. This is bound to impress the deejays. (Victor 47-6078)

Frank Weir

- ★★★ *Serenade to an Empty Room*
- ★★★ *Journey into Space*

Weir carries off a pair of impressionistic sides in nifty fashion. *Serenade* is slow, mood music of the blues ilk and figures to be a good programming entry. (London 45-1540)

Albums

Eddie Fischer

I Love You; So in Love; Pretty Baby; My One and Only Love; I Can't Give You Anything But Love; The Girl That I Marry; I Surrender, Dear; What Is This Thing Called Love?; Let's Fall in Love; My Romance; Love Somebody; Love Sends a Little Gift of Roses; Somebody Loves Me

Rating: ★★★★★

This one should climb quickly to the top of sales charts. It's a natural for Fischer, and he relaxes on these excellent songs to offer some of the best singing he's ever done on records. Hugo Winterhalter's backing is superb, and the unnamed vocal group that shows up on nearly every one is splendidly utilized. A handsome production. (Victor 12" LP LPM-1097)

Morton Gould

Cinerama Holiday; Cinerama March; Cinerama Holiday; On the Boulevard; Out West; At the Louvre; Skiers' Waltz

Rating: ★★★★★

Selections from Gould's score for the second Cinerama opus are assembled on a single EP in the manner of a suite. The music is lyrically impressionistic, easy to digest, and panoramic, reaching high points in the Parisienne moments. Moods range from sunny bright to plaintive and withal it's pleasant listening for any level audience. (Victor ERA-258)

Leroy Holmes

Let Me Off Uptown; Rockin' in Rhythm; Jumpin' at the Woodside; For Dancers Only; Undecided; Down South Camp Meatin'; Flyin' Home; Rosetta; Walkin' and Swingin'

Rating: ★★★★★

Eight of the big tunes from the swing era are done by Holmes' studio band (featuring Charlie Shavers) as quasi-recreations. Outstanding are Duke Ellington's *Rockin' in Rhythm* and Jimmie Lunceford's *For Dancers Only*. Not only are these all good listening music, but stand a good chance to really cash in with the dancers who are learning through the r&b records what a good tempo is. If the time is ripe, this one should go. (MGM EP X-267)

Three Suns

Soft and Sweet; There Is No Greater Love; A Sinner Kissed an Angel; Moonlight in Vermont; The River Seine; Flamingo; Stars Fell on Alabama; The Touch of Your Lips; Velvet Moon; Autumn Nocturne; Blue Orchids; Sky-lark; It's Dawn Again

Rating: ★★★★★

Here is a unique package. To our knowledge, it's the first time a trio has been furnished with a large orchestra and cleverly integrated arrangements for an entire LP. Marty Gold and Sid Ramin conduct the string orchestra, and are to be congratulated for a beautiful job. This is one of the most impressive mood music albums to come from any of the companies and is worth hearing by almost any standards you care to set. Strongly recommended. (Victor 12" LP LPM-1041)

Henri Rene

Passion in Paint

Rating: ★★★

Henri Rene attempts an interesting stunt on this 12" LP in attempting to interpret in original music, or catch the flavor of, some of the world's most famous paintings. What evolves is a lot of average-to-good mood music whose relationship to the paintings that presumably inspired them is frequently debateable, if not downright arbitrary. It is lightweight music in the semi-pop category. (Victor LPM-1033)

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Jazz Reviews

DOWN BEAT

All jazz records are reviewed by Nat Hentoff except those initialed by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Papa Celestin

★★ *Tiger Rag*
 ★★ *At the Darktown Strutters Ball*

The late Papa Celestin and his Tuxedo Dixieland Jazz band in a record taken from the soundtrack of *Cinerama Holiday*. Nothing much of musical value happens, but it's an interesting curiosity as one of Celestin's few records. (Columbia EP 4-48009)

Teddy Charles

Violetta; The Night We Called It a Day; Jay Walkin'; Speak Low; Relaxo Abstracto; Can't Get Started
 Rating: ★★

Teddy Charles arranged all the tunes, wrote *Relaxo*, and plays vibes on this session. With him are bassist Charlie Mingus, drummer Jerry Segal, and tenorist J. R. Montrose (Frank Montrose Jr.). *Violetta* moves competently but with no particular distinction. Teddy is excellent in his ballad performance (*Night*). *Walkin'* (by Montrose) and *Speak* are pleasantly animated but, like the first track, are not memorable experiences, though Charles' playing is quite impressive. Montrose, here and throughout the album, comes on strongly with a hard tone and good though not especially original ideas. *Relaxo* is his best number. He does swing fully.

Mingus and Segal make for a good rhythm foundation, with Charlie also contributing excellent solos. The most interesting number is *Relaxo*. If there had been more of this caliber of invention on the date, the rating would be higher. Also effective and worth at least four stars is the full-scale *Started* on which Mingus has a remarkable solo worth hearing the album for. Three of those first four tracks don't have much to say. (New Jazz LP 1106)

Jack Costanzo

Bottlabud; Satin Doll; Mambo Costanzo; Yukon Mambo; Maggie; G and J Blues

Rating: ★★

Afro Cuban Jazz North-of-the-Border is the title of this well-intentioned but largely disappointing LP. Costanzo, a brilliant bongoist and conga drummer, did much to energize the Stan Kenton orchestra and Nat Cole's act. Here he is trying to demonstrate that "a conga drum can be used for jazz and still . . . not make the listener think in terms of Latin music." Costanzo succeeds on his end, integrating well (during both the straight jazz and the one mambo number with band) into three different

rhythm sections used. But the set fails because of dull arrangements and generally unimaginative blowing on five of the six sides. A couple sound like airshots or concert dates.

Only Costanzo's solo specialty, *Mambo Costanzo*, takes fire. The rest is below average jazz, and I'm surprised Granz allowed it out. The rhythm section, composed of Gerry Wiggins, Joe Comfort, Lawrence Marable, Jack Coughlan, Al Bartee, and Jackie Mills, is good, but the alternating front line men could all be better. They include Herbie Steward, alto; Rolf Ericson and Tom Brown, tenors, and John Anderson and Bill Holman, trumpets. (Norgran LP MG N-32)

Vic Dickenson

When You and I Were Young, Maggie; You Brought a New Kind of Love to Me; Everybody Loves My Baby; Nice Work If You Can Get It.

Rating: ★★

Old-Fashioned Love; Suspension Blues; Runnin' Wild

Rating: ★★

Since I haven't been present at any of the Vanguard sessions for months, I feel free to review these two and the others released this month. Vol. 8 and 4 of Vanguard's Vic Dickenson septet series continue in the relaxed vein of their predecessors, but despite John Hammond's assertion to the contrary in the notes, they are not as good.

The addition of Jo Jones to the rhythm section of Walter Page, Steve Jordan, and Sir Charles Thompson was a strong move, but the replacement of Ruby Braff by Shad Collins was not so wise. (Ruby does guest on *Baby* in the first set and the nine-minute-20-second *Love* in the second album.) Shad is considerably better than competent and always tasteful, as in *Suspension*, but lacks that unique Braff vitality that was so important to the over-all effect of the first two volumes.

Also increasingly clear is that pianist Thompson, while excellent rhythmically, lacks freshness of melodic invention in his solos. Clarinetist Edmond Hall and Vic himself are excellent all the way as is Braff in his two appearances. Recording quality is also fine. (Vanguard LPs VRS-8012, 8013)

Don Elliott

Spring Is Here; S'posin'; With the Wind and the Rain in Your Hair; Summer Setting; Fascinat' Rhythm; Almost Like Being in Love; Deep Purple; The Lamp Is Low; My Reverie; Mellophone Mambo

Rating: ★★

This is the first of four albums, each aimed at spotlighting a different facet of Elliott's talents. Here he's featured on mellophone (and on bongos in the *Mambo*). Future sets will present Elliott as trumpeter, vibist, and vocalist. Elliott's highly able sidemen are Bill Byers, trombone; Danny Bank, bari-

tone; Barry Galbraith, guitar; Howie Reich, trumpet; Hal McKusick, alto, and flute; Milt Hinton, bass; and Mel Zelnick, drums. All numbers but one were arranged by Manny Albam, who's written for Basie, Barnet, Spivak, Kenton and Herman. Albam also wrote *Summer Setting*, a charming work, for this LP.

The album—so far as jazz is concerned—is a bore. The arrangements are skillful but are so pallid, so polite and so “safe” that I would recommend the set more for pleasant background music than for any kind of stimulating listening.

Everyone plays well, but it's all largely wasted. This is the same thing that went wrong with Urbie Green's 12" LP for this label. Either have a blowing session or get some writing that makes adventurous sense. To choose this neutral ground leads to very neutral-sounding records. The low rating is for lack of imagination and musical courage. (Bethlehem 12" LP BCP-12)

Don Ewell

South Side Strut; Spanish Singe; Delmar Rag; Mabel's Dream; Atlanta Blues; Melancholy Stomp; Beale Street Blues; Willis the Weeper

Rating: ★★

Buddy's Habit; Working Men Blues; Froggy Moore; Sweet Baby Doll; Ain't Gonna Tell Nobody; Snake Rag; Weather Bird Rag; Where Did You Stay Last Night?; Just Gone; Mandy Lee Blues; Jamin' Babies' Blues; New Orleans; Stomp

Rating: ★★

Don Ewell, who's been sounding in vigorous traditional form on recent Kid Ory records from the coast, is here given ample space as a soloist. The first set, a 10-incher, includes four convincing Ewell originals as well as four venerable favorites from the earlier jazz repertoire.

Ewell is perhaps the leading “revivalist” pianist in terms of being able to maintain and develop his own musical personality even though he cuts off his sources of jazz influence and stimulation at a point preceding the “swing” era. I do not sympathize with Ewell's antiquarianism as a performer (he would dispute the term), but I respect his skill with his materials.

This is far from easy music to master if you're as devotedly concerned as Ewell is with authenticity of feeling and technique. I also respect and am often moved by the emotion Ewell so obviously is seized by when he plays his kind of jazz.

In the second album, a 12-incher, the aim is to present tunes played by the King Oliver band in a piano context that will display anew their “highly melodic properties” and “several strains.” Even in the days of Oliver this kind of interwoven melodic material was considerably more stimulating when played with the contrasting

(Continued on Next Page)



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individual voices of several horns than it was in piano versions.

But it's a good idea to restore these songs to attention again (though musically I'd much rather hear the Oliver reissues). I think in this case that Ewell's determination to be faithful to the originals binds him in places more closely to the letter of tradition than a spirited jazzman with a voice of his own should allow.

But the set is a considerable achievement nonetheless. Sides in the second album were recorded in 1952 and 1953 in Ewell's Chicago apartment. Quality of sound on both LPs could be considerably better. (Windin' Ball 10" 101; 12" 103)

Dizzy Gillespie

★★ Blue Mood

★★★ Reels

Dizzy's band for this date included tenorist Hank Mobley, trombonist Jimmy Cleveland, pianist Wade Legge, bassist Lewis Hackney, and drummer Charley Persip. The slow *Mood*, partially written by Dizzy, begins as a moody vehicle for excellent Dizzy horns until the arrangement bogs down in a series of routine, dull ensemble riff patterns. The other side is an average up-tempo framework. There's fair tenor, effective Dizzy horn, adequate trombone and more tedious ensemble riffing. Both sides barely make three in view of the tired overfamiliarity of the arrangements. (Norgran 135).

Billie Holiday

Body and Soul; Strange Fruit; Tradin' Light; He's Funny That Way; The Man I Love; Gee, Baby, Ain't I Good to You?; All of Me; Billie's Blues

Rating: ★★★★★

As the saying goes, run, do not walk to your nearest store . . .

These were recorded at a JATP concert in L. A. in 1946, and never again will Billie sound this wonderful. The years that have passed since then have taken their toll on the great stylist, but this all happened on a night when she had everything, and if you don't find this LP to be one of the most emotional half-hours you've ever spent, there's something wrong.

Most powerful of all is *Strange Fruit*, on which Billie breaks into an unshamed sob, but throughout the entire set shines the glory that was Holiday. Certainly one of the outstanding records in years. (J. T.) (Clef LP MGC-169)

Illinois Jacquet

★★ Jacquet's Dilemma

★★★ Mambo Joe Mio

Routine originals (by Osie Johnson and Illinois) are performed routinely by Illinois, trombonist Matthew Gee, baritone saxist Leo Parker, trumpeter Russell Jacquet, pianist Johnny Acaa, bassist Al Lucas, and drummer Johnson. The mambo is a pleasant romp, worth almost three for good spirits. (Clef 89133)

Mahalia Jackson

I'm Going to Live the Life I Sing About in My Song; When I Wake Up in Glory; Jesus Met the Woman at the Well; Oh, Lord, Is It I?; I Will Move On Up a Little Higher; When the Saints Go Marching In; Out of the Depths; Walk Over God's Heaven; Keep Your Hand on the Plow; Didn't It Rain

Rating: ★★★★★

The subtitle of this album is *The World's Greatest Gospel Singer*, reflecting the consensus that Mahalia has indeed no visible challengers. As George Avakian notes, gospel singing has its roots in the early Negro spirituals, and the spirituals are one of the foundation sources of the jazz tradition. That's why Mahalia's magnificent album is rated here.

Throughout there is the impact of deep emotion directly communicated both in the shouting, rocking mountains and the quieter valleys. Mahalia's cumulative passion and building beat rise out of the record to move anyone who can feel, whether he believes religiously as Mahalia does or not. A side that will especially interest Dixielanders is *Saints* which rises, like Lazarus, from the dead hands of endless "revivalists" into new, exultant meaning.

Good though somewhat echoey recorded sound. Mahalia is accompanied by her regular associates — Ralph Jones, organ, and Mildred Falls, piano. Also present are Allen Hanlon, guitar; Frank Carroll, bass, and Bunny Shaker, drums. This is one not to be missed. (Columbia 12" LP CL 644)

Jazz at Storyville

The Lady's in Love with You; She's Funny That Way; Louise; If I Had You; Back in Your Own Back Yard; I Want a Little Girl; Sweet Georgia Brown

Rating: ★★★★★

Set is titled *Wild Bill, Pee Wee, and Vic* in view of the Davison-Russell-Dickenson front line. It's a better-than-average swing-Dixieland session, thanks largely to the always intriguing, probing conception of Pee Wee; the brash drive of Wild Bill, and the warm, agile wit of Vic. The rhythm section is composed of drummer Buzzy Drootin, bassist Stan Wheeler, and Storyville owner, George Wee on piano. Buzzy is a gas, and the other two are serviceable. Recommended as one of the less routine, more relaxed round tables of its kind in recent months with particularly creative improvisations by all on the ballads. (Storyville LP 319)

Jay and Kai

What Is This Thing Called Love; The Boy Next Door; Speak Low; Caricosa; The Major; Yesterdays; Riffette; Bonology

Rating: ★★★

This is an assemblage of two new sides and six reissues to make an album. *What Is This Thing?* and *Major* are unreleased parts of the recent ses-

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sion that made for the five-star Jay and Kai Savoy LP MG-15088. On these two, Billy Bauer, Kenny Clarke, and Charlie Mingus backed the two trombonists, and the results are first-rate. The other six are reissues of earlier, somewhat less interesting sessions, three by Kai (1952) and three by J. J. (1947).

On none of the six reissues do they appear together. Kai's are the last three on the first side, and his colleagues are Lou Stein, Eddie Safran-ski, and the late Tiny Kahn. J. J.'s three are on the second side, and his accompanists are Hank Jones, Al Lucas, Shadow Wilson, and Leo Parker (on two). Together or separately, they're both inventive soloists. Recording quality on the older records (especially on J. J.'s) is so low that the rating has to be lowered. (Savoy LP MG-15048)

Jonah Jones

Honeysuckle Rose; Dave's Delight; Black and Blue; Thinkin' of Ines; Per-dido

Rating: ★★★

Barbecue for Jonah; Stars Fell on Alabama; Swingin' for Mary Lou; Jonah Meets Dave

Rating: ★★★

Both volumes are titled *Jonah Wails* but are differentiated by the designations, First Blast and Second Wail. Proper billing is Dave Pochonet's All-Stars featuring Jonah Jones, since these were drummer Pochonet's dates. The sides were recorded in July, 1954, after Jonah had played at the third International Jazz festival in Paris the preceding month.

In the first set, Pochonet's men include guitarist Jean-Pierre Sasson, alto and baritonist Lou Reed, trombonists Charles Verstraete and Bill Temper, tenor Jean Claude Fohrenbach, pianist and arranger Andre Persiansy, bassist Benoit Quersin, and second guest trumpeter Roger Guerin. The second set features Jonah with a smaller group that omits Temper, Sasson, Fohrenbach, and Guerin.

The sides are generally relaxed (particularly the 12-minute *Jonah Meets Dave* blues with vocal by Jonah), and they indicate how surprisingly underrated a trumpeter Jonah is. He blows with power, crisp attack, and usually with a flow of imaginative ideas. Also of creditable help are Fohrenbach, Sasson and Reed on a Pete Brownish alto with the other soloists generally being too derivative to be very stimulating though they have moments of interest.

The ensembles are ragged and often uncertain in intonation. But Jonah's swinging strength in the rich Eldridge-Ren Webster-Benny Carter middle tradition is worth hearing the set for (excepting some disappointing exhibitionism in *Barbecue*). Pochonet lays down a good beat. Quality of recorded sound is not up to American top standards. (Angel LPs 60005, 60006)

(Continued on Next Page)

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Charlie Mariano

Chloe; Green Walls; 'S Nice; Three Little Words; You Go to My Head; Melancholy Baby

Rating: ★★★

Altoist Charlie Mariano, from Boston, has become much better known through his recent stay in the Stan Kenton orchestra. These sides were made in Los Angeles where Charlie was blowing with Frank Rosolino's group. Frank is on hand as is trumpeter Stu Williamson and a rhythm section of Claude Williamson, Max Bennett, and Stan Levey. Their performances on all six make for good, sound modern jazz, but neither the blowing nor the writing produces anything particularly exciting.

Mariano himself is playing with ever more assurance, skill, and continuity of ideas these days, but I fail to agree with annotator Tom Stewart that Mariano has yet attained enough of "his own individual quality" to be ranked one of the three leading modern altos. Mariano's voice is still more Bird's than a vital original one of his own. I think he'll make it, but he hadn't yet on these records. But one thing very much in Mariano's favor is that here, as always, he blows with a great deal of emotion showing. (Bethlehem LP BCP 1022)

Gerry Mulligan

Blues Going Up; Little Girl Blue; Piano Blues; Yardbird Suite; Western Reunion; I Know, Don't Know How; Red Door

Rating: ★★★★★

These were recorded at two California high school concerts late last fall, and the presence of an audience stirs the Mulliganders to some lively efforts. The first four are by the quartet (Mulligan, Jon Eardley, Red Mitchell, and Chico Hamilton), while the last three find Zoot Sims and Bob Brookmeyer added, with Art Mardigan replacing Hamilton.

Mitchell's superb bass work, stronger and more forceful than when he worked with Red Norvo, is a joy to hear. Eardley is eloquent on *Little Girl*, the entire group gets a swinging unity on *Blues*, and Zoot and Bob give a happy lift when they join. Zoot is a real swinger who works exceedingly well with Gerry, and more recorded appearances with the quartet would seem in order. (J. T.) (Pacific Jazz 12" LP, PJ-1201)

Jimmy Rushing

How Long; Bongie Woogie; How You Want Your Lovin' Done; Goin' to Chicago; I Want a Little Girl; Leave Me; Sent for You Yesterday

Rating: ★★★★★

Jimmy Rushing Sings the Blues is that distinguished blues singer's first LP of his own, and credit is due John Hammond for producing it. Rushing's solid background is provided by Pat Jenkins, trumpet; Ben Richardson, alto and clarinet; Henderson Chambers, trombone; Buddy Tate, tenor, and a

flawless rhythm section (for this context) of Walter Page, Jo Jones, and the great blues pianist, long underrated Sam Price.

Here is the blues singer that used to rock Kansas City with Bennie Moten and, later, the whole country with Count Basie. Jimmy Rushing's jazz stature is bigger than ever. First-rate engineering. (Vanguard LP VRS 8011)

Charlie Shavers

Ill Wind; Stormy Weather; Let's Fall in Love; I Cover the Waterfront; You're Mine, You; Out of Nowhere

Rating: ★★★

The Most Intimate, as this collection is titled, features Charlie with rhythm and a string section conducted by Sy Oliver. Both sides are continuous tracks and make this a good album for dim-light dancing. First side is devoted to Harold Arlen tunes and the second to Johnny Green's. The set should have fairly wide commercial appeal to those who dig Bobby Hackett with Jackie Gleason's strings.

Charlie blows unusually well with none of his familiar lapses into gaudy trickery so the album is also of interest jazz-wise though the somnolent strings lower the rating. Shavers has such good, full tone and sureness of technique that it's encouraging to hear him use it all with uninterrupted taste for a change. But musically, those strings are a cliché-ridden drag. Recommended for Shavers. (Bethlehem LP BCP 1021)

Mama Yancey-Don Ewell

Baby, Won't You Please Come Home?; Mama's Blues; Nobody Knows You When You're Down and Out; Lonesome Road; Weekly Blues; Everybody Loves My Baby; Sundown Blues

Rating: ★★★

A moving set of vocals by the widow of Jimmy Yancey. Ewell provides sympathetic, highly apt accompaniment. Estelle Yancey does not have an outstanding blues voice in terms of richness of sound or power of attack. But there is a paradoxical combination of poignancy and strength in her unaffected art that is often compelling. Three of the blues are originals by Mama. Quality of sound is not hi-fi. (Windin' Ball LP 102)

Princess Margaret . . .

HAVE YOU HEARD?

the CASS DALEY Recording

of

"A Good Man Is Hard To Find"

(A Decca release)

High Fidelity

DOWN BEAT

By Robert Oakes Jordan

In two preceding columns we have tested and discussed the new Model 700 V-M Tape-O-Matic tap recorder and playback mechanism. We have covered the standard laboratory tests and equipment involved in the complicated investigations conducted in the laboratory in preparing *The Supplemental Buyer's Aid*.

The electronic circuits, construction, and performance of the 700 V-M machine have been examined. I have left for this, and the next and last, column in the series the mechanical de-



Jordan

sign, construction, and performance of the tape transport mechanism.

The main consideration here is how smoothly the machine runs the magnetic tape from the supply reel and winds it, with adequate tension on the take-up reel. As the tape runs through the record/playback channel it must have an absolutely constant running speed, with just the correct tape tension on the magnetic heads.

In this speed constancy requirement lies the serious problems which make the difference between a good and a poor machine. Other factors include the starting and stopping of the tape, the fast forward or rewind speed and tension, the complicated controls for these operations, which must be simplified from the viewpoint of the non-technical user. To sum it up in a sentence much easier to write than to do: The tape recorder must perform well electronically, work smoothly with a minimum of operation difficulty for the user, and must stand up under hard use.

The designer has his specifications, and the 700 V-M now is on the market, a competent, durable, unique, and, I am sure, a popular tape recorder which is a functional testimony to his own ability.

In the next *Down Beat*, I will return to the laboratory discussion concerning checking out the mechanics of this unit.

Caught In The Act

(Jumped from Page 2)

Frankie Laine; Desert Inn, Las Vegas

This show relied entirely on Frankie's tried and true record hits. The program opened with *Black and Blue* followed by *Sunny Side of the Street*. Western fans were kept in line with *My Cheatin' Heart*, and memories were revived by *That's My Desire*, *Granada*, *High Noon*, and *I Believe* were included.

Laine ambled through his routines in an easy-going manner, and the effect was one of informality and friendliness. Al Lerner has stepped into the shoes of the late Carl Fischer at the keyboard.

Frankie is show-wise enough to realize all aspects of the constant struggle between giving the public what it wants and the artist's desire for a change in material and style. Judging by the SRO signs during this engagement, he seems to be batting 100 per cent.

The fresh comedy of Bobby Sargent and the window dressing provided by two wonderful routines by the Don Arden dancers rounded out the review. Carlton Hayes' house ork backed all acts admirably.

—Henry Lewis

Calypsorama; Blue Angel, Chicago

Jean Fardulli has sewn together another patchwork of miscellaneous efforts into what is supposed to be taken for a genuine West Indian revue. All else failing, authenticity (or any resemblance thereto) is reached by repeated chanting of the magic words—Jamaica, Haiti, and, most magic of all, Trinidad. From the performances, Fardulli's cast might be from anywhere.

It is not true that all Fardulli's shows are alike. Some are less good than others. Even though he has turned up some first-rate talent in two years, his current edition hits a new low in freshness, exuberance, production, and that trivial category, talent. It is the scrappiest, dingiest, most threadbare show to hit the stage of any minimum-charging Chicago bistro in several years.

Who the headliner is supposed to be is hard to say. Presumably it would be Val Navaro, since this is his repeat performance here. The young falsetto baritone is about as calypso as Menasha Skulnik. He's a singer of Mexican romantic songs, rather a crooner, and what he might have gained in presence since his last visit here virtually has bankrupted him in feeling. The other

(Turn to Page 31)

High Fidelity Buyers Aid

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

Unit: Model #666P
Manufacturer: Electro-Voice
Address: Buchanan Michigan

SPRING 1955
File: Microphone
Type: Dynamic-Super Cardioid
Weight: 11 ounces

| TEST DATA | |
|---|---|
| <u>Advertising Claims</u> | <u>Laboratory Tests</u> |
| Frequency Response: 30 cps to 15,000 cps. | Found as advertised |
| Power Rating: -57 db | Found as advertised (good, smooth lower range) |
| Matching Impedance: 50, 150, 250 ohms | Found as advertised (tested into laboratory standard low impedance input circuit) |
| <u>Laboratory Notes</u> This microphone is a remarkable unit, its unique design making it free from disturbing proximity effects and extraneous noise sources. This microphone slipped from the test bracket and fell 20 feet to concrete and was not damaged in its operating excellence. | |

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

Unit: Professional Turntable
Manufacturer: Components Corp.
Address: Denville, New Jersey

SPRING 1955
File: Turntable, record
Type: 3 Speed, belt drive
Size: 15 3/4" x 22" x approx 9"hi.
Weight: 44 pounds

| TEST DATA | |
|--|--|
| <u>Advertising Claims</u> | <u>Laboratory Tests</u> |
| Speed Accuracy: .25% over 1 hour period. | 3.7 seconds change in 32 minutes.... |
| Rumbles: -65 db down | -71 db down when correctly mounted.... |
| Wow and Flutter: .1% (at 33 1/3) Record | Found better than adv... |
| Slippage: None(w/spindle hole clamp) | Found as advertised |
| Mounting: Complete shock mounted (Damped springs) | Found as advertised |
| Belt Drive System: Plastic impregnated woven belt-non-stretch | Found as adv... |
| <u>Laboratory Note:</u> This unit while some what larger than other units, provides a fine variation free turntable. | |

Signed as fairly tested in my company laboratory

Robert Oakes Jordan

Capitol has issued a capital pressing of Brahms' *A German Requiem* (Capitol PBR 8300) and Epic a first-class version of the Mahler *Symphony No. 8* in *E Major* (Epic SC 6004). In no sense liturgical, both are compelling choral works of personal religious feeling, one in tragic funeral dress and the other in a joyous affirmation of faith.

For fidelity of reproduction, the Brahms is a triumph among oratorio works available on records. Georg Solti, conducting the Frankfurt Opera and Museum orchestras, guides the work stirring through its several climaxes; Lore Wiseman and Theo Adam manage their respective soprano and baritone parts superbly.

The Mahler opus forms a two-disc set and was recorded at the 1954 Holland festival. Eduard Flipse gives it opulence of feeling, conducting soloists, combined Rotterdam choirs, and the Rotterdam Philharmonic orchestra.

MUCH MUSIC IS being made available from overseas, and much of it deserves to be collected. In point is a new LP issued by the Bach guild entitled *Elizabethan and Jacobean Music* (Vanguard BG-539). Alfred Deller, a natural male alto, sings a passel of antique British airs with brittle dis-

tinction, giving a scholarly but immensely pleasing performance. His songs are larded with attractive interludes of lute, harpaichord, and violins.

THE MODERNS: Six contemporary works, all of which had their premieres last year by commission of the Louisville Symphony orchestra, have been issued in the commissioning series on two LPs.

Particularly noteworthy is the *Concerto No. 7 for Orchestra* (LOU 545-4) by Alan Hovhaness, who has an enormous flair for color and who brilliantly blends Eastern and Western harmonics. On the reverse side is an animated overture by Castelnuovo-Tedesco and a fiery composition of Carlo Surinach called *Sinfonietta Flamenca*.

Peter Mennin's *Symphony No. 6* dominates the other disc (LOU 543-3), a dramatic virtuoso opus without the sensational effects that pre-occupy the eccentric-minded "moderns." It is backed by piano variations of Wallingford Reigger and by Ernst Toch's poetic *Notturmo*.

Three contemporary Dutch works that are seldom heard here are valuable entries in the new disc crop (Epic LC 3093). Hans Henkemans' *Violin Concerto* is played vigorously by Theo Olof, while Henkemans himself does justice to William Pijper's *Piano Concerto* and *Six Epigrams* on the reverse side.

THE VIOLIN: Zino Francescatti cuts the standard Mendelssohn *Concerto in E Minor* (Columbia ML 4965) with silken virtuosity and apparent ease, but he lets down on the Tchaikowsky *Concerto in D Major*, which is hurried and quite uninspired. Dimitri Mitropoulos and the Philharmonic Symphony of New York perform the orchestral conversation on the pair adeptly.

Lalo's *Symphonie Espagnole* and two accompanying short French pieces are yielded vividly and with spirit by Jean Fournet and the Orchestre des Concerts Lamourieux. Arthur Grimaux is the solo violinist on the Lalo side, and while his instrument has a clear and refined ring, it is not always the ring of authority.

Vanguard gives us more imported music with a 10" LP titled *Gypsy Nights* (Vanguard VRS 7019), played by the Edi Csoka Gypsy orchestra who masterfully keep the effusive music from growing saccharine. It sparkles, but the 10" disc is large enough.

THE STANDARDS: Eduard Van Beinum conducts the Concertgebouw orchestra of Amsterdam through an excellent version of the *Symphony No. 8* in *D Major* by Brahms. The score gets a proper plaintive reading that is rich in texture and lush in sound.

From Mercury comes another covering of Beethoven's *Symphony No. 6*, the *Pastoral* (Mercury 50045). Fine engineering gives life to the inner voices of the orchestra, which over-all does creditably with a work that many times

The Devil's Advocate

By Mason Sargent

The Theory and Practice of Hi-Fi: A growing phenomenon in this era of rising fidelity is the number of records devoted solely to explaining the nature, care, feeding, and clinical ailments of hi-fi. There are several of these Doctor Spocks of the turntable, but the best has just been issued.

It is a startlingly clear (diagrams and all) "comprehensive course in the principles of audio" released by Vox under the title, *This Is High Fidelity*. I haven't the space to detail its illuminating virtues, but I recommend it to all of you who are bewildered by the terminology of the trade and/or confused by the adjectives of the advertisers.

There is a folio by Tyler Turner and an accompanying 12" record. Together they should answer almost all your initial questions and several of the advanced ones (Vox DL 130).

Having produced this wise project, Vox demonstrates the strikingly pragmatic rewards of high fidelity in a superb recording of Stravinsky's *Story of a Soldier* (Vox LP PL 8990). This is the first version in English and it is a recreation of Emanuel Vardi's memorable performance of the work at New York's YMHA several months ago.

Fritz Weaver as the Reader and Frederic Warriner as the Devil are outstanding as is the instrumental ensemble. Though the work was written in 1918 and was influenced by ragtime, its shifting, syncopated rhythms and tartly vibrant colors will have particular appeal to jazz-oriented listeners of both traditionalist and modernist tastes.

Counterpoint Before Mulligan: Many young listeners to jazz are becoming increasingly stimulated by the re-emphasis in modern jazz on the contrapuntal play that was so vital a part of New Orleans music. The combination of multilinear writing and modern harmonic language is a chief cause for the interest shown in recent years in the works of Gerry Mulligan, Dave Brubeck, Lennie Tristano, and such west coasters as Jimmy Giuffrè.

A vast new world of contrapuntal wonders is open to many young jazz listeners in a new orchestral version of Bach's *Art of the Fugue*, an endlessly fascinating journey into the mind and spirit of the greatest contrapuntalist in the history of music. Kurt Rodel conducts the Orchestre de Chambre Pro-Arte (Westminster WAL 220-2 12" LPs).

has been better performed. Paul Paray's reading generally fails to vibrate and inclines to be choppy where fluid lyricism is in order. Classify this as serviceable.

—les brown



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Great Scott! Says Hazel Of Holiday

By Leonard Feather

Hazel Scott is the only congressman's wife who can distinguish Wild Bill Davis from Wild Bill Davison. (Her husband, Rep. Adam Powell, is said to be the only congressman who can tell Bud Powell from Mel Powell.)

As a jazzwoman who has progressed with the times (her new Debut LP bears impressive evidences of this) Hazel had plenty to say about the modern jazz community and its constituents. Although by an odd coincidence Mary Lou Williams was present during the test, Hazel was given no information about the selections played for her—not even about record No. 6.



Hazel Scott

The Records

1. Kenny Drew, *Four and Five* (Norgran).

It was interesting the way he stayed in the middle register. I liked it—it didn't get monotonous, even though it was all more or less in two octaves. He must feel very sure of himself to realize that there's no need to run all over the piano. Three stars.

2. Count Basie, *Paradise Squat* (Clef). Eddie Davis, tenor; Basie, Hammond organ; Freddie Greene, guitar.

That sure sounds like Freddie Greene's guitar . . . Wow! Who is that? Two things are confusing me—the organ and the tenor. Is that Basie playing organ? The attack is more like Wild Bill . . . could it be Wild Bill with Basie's band? Well, it swings, anyway. The way the brass came in reminded me of that arrangement of *April in Paris* that Bill Davis did for Basie. Did you hear that at Birdland? You know, I've never heard Count Basie play the organ; but whoever this is, let's give it four stars for the way it swings.

3. Miles Davis, *Lazy Susan* (Blue Note). Morace Silver, piano.

Whoever this is, he's goofing . . . I don't recognize the piano, but he did some very nice things. Naturally your first reaction is to listen for Russ Freeman, on a trumpet-and-rhythm thing, but I don't think it's Russ. The trumpet player is full of ideas, and one passage he did in there really gassed me, but then he did it again and goofed. I guess he wasn't in form; if he'd recorded the same thing on another day it might have come out much better. All those "greenies" disturbed me, so on the basis of the trumpet, I'd say about two and a half.

4. Charlie Bernet, *Who's Your Hoosier?* (Clef). Arr. Billy May.

I like the voicing of the reed section, with the clarinet on top . . . It's swing-

ing, but it's inconsistent; they're not playing modern, and then suddenly they throw in some modern harmony. For a moment I thought that was Mr. Plink-a-Plink himself on piano—Count Basie—but if that was Basie he had four hands that day. It does sound like the Basie band's ensemble work, though. It swings, anyway. Three stars.

5. Charlie Ventura-Mary Ann McCall, *We'll Be Together Again* (Norgran).

Is that Mary Ann? . . . It sounds like her on some notes—until that very last phrase she sang the melody, dig? So I don't quite pick up on the style. She'd bend a note, then come out of it with a kind of sweetness that just doesn't sound like her . . . I liked a couple of tricks she had in there where the voice was used like an instrument. I'm not sure who it is, but some parts sound very much like Mary Ann. It's a "commercial record in some ways, but I liked it. For the vocal, three stars.

6. Mary Lou Williams, *Moonglow* (King). Mary Lou plays organ and piano (dubbed). Billy Taylor Jr., bass.

Well! He's playing modern on the organ and making it sound great. This is wonderful . . . was it made in one or two? If it's somebody recording a duet with himself I think you should tell me . . . all right, don't tell me! The organ and the piano both killed me anyway. The two instruments meshed a couple of times—I wonder whether it can be two people, or the same person comping for himself, like that part toward the end on the organ. When he plays those chords on the organ near the end it's not as modern as it started out to be, but the whole thing is fine, and the bass man's crazy, too. Five stars for originality.

7. Vinnie Burke, *Soffly As in a Morning Sunrise* (Bethlehem). Bass solo by Burke, ecc. by Joe Claderella, guitar, and handclapping.

The bass player is great, but the ac-

companiment back of him is dragging me. Why are they playing like that? It sounds like somebody with a slapstick. Is this Pettiford? Percy Heath? Wow, is he a gas! I'll tell you something—I liked everything about it except that distracting background. It's short and it never gets monotonous and he has a great tone. Four stars.

8. Clifford Brown-Max Roach, *Parisian Thoughts* (EmArcy). Richie Powell, piano.

Is that my man on trumpet? Yeah, I'm afraid so—that is my man—it's Diz . . . No, it didn't sound like him at the end. It sounded as though it could have been John Lewis on piano. Nice gentlemanly ideas, and he's wailing, too. It's Max on drums, I'm sure—but I'm confused about the horns. Some awful neat effects—the ensemble doesn't miss notes; the whole thing is tidy and everything happens right where it's supposed to, instead of being haphazard and scattered as sometimes happens. For the trumpet and the piano, four stars.

9. Billie Holiday, *Yesterdays* (Clef). Oscar Peterson, Hammond organ, Paul Quinichette, tenor.

Mmmm, crazy chords on the organ! Tasty! Put it back on again! This is some of the best organ I've ever heard—his phrasing is the end; he's fantastic. Is the tenor Pres? I'm not sure—he didn't play enough to be identified. On the higher notes it sounded like Getz. The association with Lady Day would indicate Pres, though. The organ never crowded her, and his touch gassed me. As for Billie, she only has to open her mouth to breathe and you know who it is. If it isn't, then I'm Sugar Ray Robinson. Give this one five stars!

R&B Series On ABC Radio Net

New York—*Rhythm and Blues on Parade*, the first r&b network radio series, made its debut on April 7 over ABC. The program, emceed by former bandleader and disc jockey Willie Bryant, features live talent and originates from the Baby Grand club in Harlem each Thursday from 9:30 to 9:55 p.m., EDST.

Music for the show is supplied by Al King and All the Kings Men, with Johnny (52nd Street) Taylor at the organ. The premiere broadcast featured Betty McLaurin and Jimmy Rushing as guests. In addition to the top artists in the r&b field, young up-and-coming entertainers will be presented, says ABC.

By Bee Terry

Hollywood—Eddie Dean is set for his second appearance on *Ozark Jubilee* some time in May . . . Ginny Wright and Tom Tall continue California engagements and are appearing on a number of television shows in the Los Angeles area. They recently guested Town hall in Compton . . . Jim Edward Brown and Maxine and Jim Reeves with his band wound up their six-week tour of the northwest in mid-April. Dates took them into six states . . . Little Jimmy Boyd is making a motion picture at Universal-International. It's *The Second Greatest Sex*, and the cast includes Jeanne Crain, George Nader, and Bert Lahr . . . Slim Whitman played California dates April 8-19.

Dale Evans Rogers' second book, *My Spiritual Diary*, is off to a good start and has been picked by critics to become a best-seller . . . Chuck and Gene have signed a recording contract with Decca. Their first release is due out soon. . . T Texas Tyler guested on Cliffe Stone's *Homestown Jamborees* April 26 while Eddie Dean was on *Country Barn Dances Jubilee* the same night . . . Joannie O'Brien has rejoined *Homestown Jamborees* each Saturday

night over KTLA here. Joannie, who is Mrs. Billy Strange in private life, will be on the show until she leaves temporarily for the birth of the Stranges' first child.

Rex Allen will star at the *Snake River Stampede* at Nampa, Idaho, July 12-16 and plans to spend another week on vacation there . . . It will be interesting to watch Johnny Bond's song *Jim, Johnny, and Jonas*, currently No. 1 on the hit parade in Germany and now recorded by a number of artists in this country . . . Billy Gray and His Western Oakies appeared at the Eddie County barn dance March 26; in Cheyenne, Wyo., April 1; at the Rainbow ballroom in Denver April 2, and in Cheyenne again April 3. Replacing Hank Thompson and His Brazos Valley Boys, Gray and group will play three Saturday night dates in May. Norma Riley has set 16 dates for the Gray aggregation in June.

Merle Travis is back in town after a successful tour with Gene Autry. Travis again takes up his duties as bandleader at Town hall . . . The Sons of the Pioneers have been guesting on shows around Hollywood including a TV stint on *Bandstand Revue* . . . Eddie Dean plays Dodge City, Kan., May 4-6 . . . Les (Carrot Top) Anderson played Madison Square garden in Phoenix, Ariz., April 8 and 9.

Nashville Notes

By Bill Morgan

The entire Red Foley band quit RadiOzark, along with singer Tommy Sosebee. The only one who didn't leave is Grady Martin, who has chosen to stay with Foley. Sosebee, Coral recording artist, returned to his home town of Greenville, S. C., where he will take a new radio job.

It looks as if George Morgan will have his biggest hit since *Almost* with his new Columbia release *I'd Like to Know*. It's backed by another pretty ballad, *The Best Mistake I Ever Made*. Morgan always has been at his best on ballads, and these are tops.

DECCA RECORDS, following the lead of RCA Victor, has opened its own recording studios in Nashville. The first records in the new studios were made by Wanda Jackson. Miss Jackson made guest shots on *Grand Ol' Opry* and also made the rounds of the local disc jockeys . . . Vic McAlpin, veteran Nashville songwriter, has left the Showcase publishing firm and will rest up for a few months before returning to the business . . . Martha Carson is to play 10 park dates for Harry Cooke in Pennsylvania and New York this summer. Martha's latest Capitol release, *Counting My Blessings* and *It's All Right*, is beginning to show on jukeboxes around the country.

Bill Carlisle's *Rusty Ol' Halo*, which garnered bouquets from all the trade journals, is beginning to show on the charts in different parts of the country . . . Ferlin Huskey currently is scheduled to play Iowa, Minnesota, Michigan, Texas, and the west coast for A. V. Bamford of Hollywood . . . Preparing for the return of the *Ozark Jubilee* to its stage, remodeling operations are moving at full speed at the Springfield, Mo., Jewell theater. When completed, the Jewell will be fully equipped to handle television shows of all kinds.

LENNIE AND Goo-Goo, the cowbell novelty act which has been so well received by the *Jubilee's* coast-to-coast audience, is set for a tour of theaters in Tulsa and surrounding communities . . . Eddy Arnold is out with a new RCA Victor release that is reminiscent of the old records he put out. The tune is *Two Kinds of Love*, and the reverse side is a ballad, *In Time*, penned by a Nashville girl, Barbara Cross. Both sides are Eddy at his best . . . Don Winters has been signed to an RCA Victor pact by Steve Sholes and did his first session with Rita Robbins. They recorded two cover jobs, *Two Hearts* and *The Flower of My Heart*. The latter was written by Lang Wroton, who is civil defense director for Nashville.

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C&W Top Tunes

1. Mac Wiseman—*Davy Crockett* (Dot)
2. Webb Pierce—*In the Jailhouse Now* (Decca)
3. Hank Thompson—*If Loving You Is Wrong* (Cap)
4. The Carlisle — *Rusty Old Halo* (Mercury)
5. Carl Smith—*Loose Talk* (Col)

- Most Promising
1. Kitty Wells—*Whose Shoulder to Cry On* (Decca)
 2. Faron Young—*Live Fast, Love Hard, Die Young* (Cap)
 3. Carl Smith—*Kisses Don't Lie* (Col)
 4. Ernest Tubb — *Kansas City Blues* (Decca)
 5. T. Tommy Cutler, Jim Wilson—*Dear Mom* (Merc)

Disc jockeys reporting this issue include Skeeter Gardner, KECC, Pittsburg, Calif.; Dal Stallard, KCMO, Kansas City, Mo.; Tom Edwards, WERE, Cleveland; Ted Crutchfield, WCMS, Norfolk, Va.; Sonny Houston, WORC, Worcester, Mass.; Bill Gibbons, WFGN, Gaffney, S. C., and Smoky Smith, KRNT, Des Moines, Iowa.

Feather's Nest

(Jumped from Page 6)

a living, will confirm these judgments. "I feel as though I've just come out of jail," a young trumpeter told me when he quit a typical r&b band recently. After three months of playing three chords, he almost needed an orientation course to get back to jazz.

I'm sorry, but the fact that somebody is raising a ruckus about naughty lyrics seems mighty unimportant when you stop to consider a much more shocking fact—that music, as a creative art, and the average r&b performance, by today's standards, are about as close together as Eisenhower and Bulganin—and a meeting between the two seems equally distant and improbable in both cases.

Perspectives

(Jumped from Page 9)

really a criticism but a regret, is the absence of fuller listings of such bands as Jimmy Dorsey because the authors didn't consider all their work to fall in the jazz vein.

But if you want to play musical one-upmanship with your record collector friends or to annoy your favorite disc jockey or to catch the errors in the liner notes of reissue LPs, this is the book for you. It's all here—almost—and it's amazing how many records there are for the jazz fan.



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Barry Ulanov

Charlie Parker: A New Legend Born

LEGENDS have a way of attaching themselves to jazz. From Buddy Bolden and Bix Beiderbecke right up to the present, jazz is rich in legend. A new jazz legend has just been born with the death of Charlie Parker, maybe the biggest and best of them all.

Paul Bunyan and John Henry had nothing on Charlie Parker. He couldn't snap trees in two like twigs, as Paul Bunyan did; he never built a railroad singlehanded as John Henry did. But Charlie Parker bent a whole music his way and changed the lives of thousands of musicians—yes, thousands—in the United States and Europe and South America, more than halfway around the world. That's more than any merely mythological character ever did, even such giants as Paul Bunyan and John Henry.

I remember when he came out of Kansas City in 1942 with Jay McShann. I remember hearing him at the Savoy ballroom in New York that year, and I remember being bowled over. There were things hard to make sense of in his playing. Too many notes, I thought. Curious sound, I opined; not at all what I had been used to in jazz. But

no one I had heard until then (or anybody I've ever heard since) played so much so well, on the alto saxophone anyway.

CHARLIE PARKER GREW. Physically: he built up his stomach until he had a neat little shelf on which to rest his horn when he leaned over to blow his intimate confidences for all the world to hear. As a personality: the words came more freely as he added years and weight and that great smile move more frequently across his face, stealing with astonishment from chin to brow. He developed the dimension as a man to match his size as a musician. I know from personal experience how thoroughly he warmed the hearts of children just as he did the souls of adults who got to know him well.

It was good to know Charlie Parker; I'm not at all sure I can make clear in words just how good it was. Never in all the years I knew him—and it was just less than a decade and a half—was it ever anything less than a privilege to spend time with him. I know he did peculiar things from time to time. Some people thought he was a hopeless eccentric. Others put him down as a bad actor. Not I. I can say neither disparaging thing about him.

In the time we spent together—and there were occasions when the association was very close—Charlie never showed any extravagances of personality beyond those of a remarkably

sensitive man, and never acted, bad or otherwise. He was always himself and that was a self I admired.

What a self it was! Was there ever in jazz a musical identity so completely one man's and nobody else's, for all the hordes of imitators? And how they tried to ape him—his music, his gestures; his sound, his melodic lines; his beat, his punchy little phrases, his long and beautifully carved cadenzas. Nobody ever discovered the secret. I doubt that anyone ever will, unless by some extraordinary coincidence of personalities another musician is born with just the same background, just the same playing and thinking and feeling and living experiences, just the same native genius on just the same instrument.

WHEN I THINK of Charlie Parker's style, I think of the pauses, the rests, the way he would breathe a phrase and then stop. The length didn't matter. Two bars, eight, 11, or 12, or a phrase of no measurable length at all as he would let the cadences roll and play a hundred to the bar. And then he would stop and rest a beat, or two, or more, or less.

And you would know, if you followed jazz that closely and were as moved by his musicianship as I was, that this was the way he had thought it or felt it.

He had said what he had to say, as a mature musician improvising on a particular set of chords or a familiar line. That's all. No point in going over it again and again. Senseless to repeat for the sake of repetition or convention. In a moment there would be other ideas, other notes. Enough said.

I guess the strongest memory I'll ever have of Charlie Parker's playing will be of his playing at the rehearsals and the broadcasts for the Battle of Bands he did with me in 1947 on the Mutual network. It was a modern group—Charlie, Dizzy and later Fats Navarro, Lennie Tristano, John LaPorta, Allen Eager, Max Roach and later Buddy Rich, Billy Bauer, and Tommy Potter—versus a New Orleans combination that Rudi Blesh had assembled.

It was just a couple of broadcasts: a battle, and then when the listeners chose, the modern group in a post card balloting, a half-hour alone.

Charlie was all musician those Saturdays, but never so much as when he suggested that the New Orleans veterans choose the tunes for the battle and let the modernists blow them as best they could. He certainly blew his best: he'd never played *Tiger Rag* before in his life; to the best of my knowledge, he never played it afterward; but that first Saturday he played it and made it come alive in his style and with his personality. It was a great tribute to the staying powers of jazz and the resources of one jazzman.

They called him Bird. But ornithology never had a word adequate to describe Charlie Parker.

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(Jumped from Page 5)

clarinet; Floyd O'Brien, trombone; Muggsy Dawson, trumpet; Kenny White, bass.

Dizzy Gillespie brings his five-piecer and his 45-degree angle trumpet to the Crown Propellor this week . . . Pianist Gene Esposito's Latin-jazz band wound up its stay at Chinaco's. With him was Guy Warren, who came to America recently from West Africa. A drummer-dancer-singer, he displayed a native instrument new to this country called a bintin, which looks like a long bongo drum closed at both ends and shaped like an hourglass (that clear to all?) . . . Muggsy Spanier was held over again at the Preview, which meant he'll stay until at least April 24 . . . Leon Sash's trio out of town at the Terrace, in East St. Louis . . . Georg Brunis back leading the band at the 1111 club again.

INTIME AND INSTRUMENTAL: Sauter-Finegan ork plays the Loyola university carnival on April 29 for three days . . . Russ Carlyle is current at the Oh Henry ballroom through May 25 . . . Dick Jurgens is on stand at the Aragon until May 6, when Paul Neighbors opens.

MISCELLANY: Ken Griffin, who currently holds forth at Old Heidelberg here, has made a 15-minute TV film series sponsored by Wurlitzer called 67 Melody Lane. The series has a story line, but there's an average of four musical numbers in each chapter . . . The Lind Brothers, noted night club and theater singers, got quite a bit of action on their first Mercury disc. Oh, Angelina, the tune written by two talented young Chicago writers, Jerry Myrow and Bernie Kuby. Former is a cousin of Joe Myrow, who has a long list of hit tunes to his credit.

HOLLYWOOD

THE JAZZ BEAT: Jazz City again is putting up a modern sounds sign at close of Jack Teagarden's run, and Manager Maynard Sloate was shopping among the cool crowd, but no one was set at this typing . . . June Christy making another stab at the Sunset Strip with a date at the Crescendo, next door to Mocombo where June was frozen out after three nights on her last try . . . Stan Kenton's Crescendo ticket set April 22-May 8 . . . Jimmy Giuffre lectured at San Bernardino college. Subject: "The Latest Developments in Jazz."

Shorty Rogers is writing ballet (to a story by Rusty Norvell) for Miriam Schiller's Cabaret Concert, Hollywood combination nitery and little theater, currently playing Three-Penny Opera. And for two-beaters, the Jerry Fuller combo, now at Keith's in Studio City, is suggested. They play Dixie with youthful enthusiasm.

SUPPER SPOTTINGS: Mickey Rooney headlines at Coconut Grove April (Turn to Page 28)

Gretsch Spotlight

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Counterpoint

By Nat Hentoff

GERRY MULLIGAN, in the last issue, spoke of his hopes for splitting his life and two continents into complementary parts. Europe would be for writing and reflecting (an increasingly rare form of indoor exercise in this civilization). America would be for playing, recording, and making enough money to allow for all that unhurried reflection. If the plan works out, Mulligan will have been the first jazzman to have really "made" it this well in terms of living, and I mean *living* conditions.

It has always been a source of wonder to me that jazz musicians have been able to create as much as they have while remaining part of the relentless treadmill of buses, club dates, trains, concerts, and all the other spirit-consuming vehicles of haste to stay in food if you're an unknown, or to stay in the myopic "public eye" if you're famous. If Mulligan can keep his art and also eat on it in relative peace for half the year, he'll have set a valuable precedent. He'll also probably live longer.

Mulligan has some other plans, too. They're not necessarily dependent on whether the year-carving works, but they'll probably go off better if they can be prepared in a quiet house by the sea instead of an apartment on Central Park West echoing with telephone rings.

I bring in this calendar-type nature imagery just to indicate that while the populace thinks naturally of playwrights, novelists, classical music composers, and virtuosi planning their works against a background of trees and sun, no one immediately pictures Duke Ellington, John Lewis, or Carmen McRae taking several months off from the road and writing or practicing or resting in a country refuge.

Yet they could utilize the nourishment of air and silence just as therapeutically as Stravinsky or Serkin. The rooms with the smoke, and the quick jumps through the middle of Oklahoma were not chosen by the jazz musician as the optimum conditions of work (though the romanticist non-musicians will give you a different story). Most people in jazz would be delighted to stop, if only for half the year, and find out who they are again.

Anyway, when Mulligan begins recording again, he would like to do another ten-tette date, a session with a quartet, and a big band date that would record the still-alive scores Mulligan has written in the past for Thornhill, Krupa, Elliot Lawrence, and Kenton. A further Mulligan plan involves the possibility of packaging his own tours—a project that could provide another valuable precedent to musicians who would like some say as to what context they'll be blowing in when they swing through the auditoriums of the

land on one of those we've-got-more-stars-than-you-have caravans. The Mulligan project, still hazy, involves a large band that could break down into a ten-tette and a quartet. And there might be outside talent, too. But it would be a cohesive show, not an anthology.

Returning to the subject of records, Mulligan agrees with a number of observers that the present large-scale rise in jazz recordings is resembling the rise of a river in flood. If the river overflows, the resultant soaking of the countryside into satiation with recorded jazz might be dangerous. "I've barely heard a couple of my own albums," Mulligan observes. "It used to be that a company would make four jazz albums in a year, and people would have time to digest them one by one, but not now."

I'm more optimistic about the situation than Mulligan, believing that the answer lies in expanding the jazz audience rather than limiting the number of recordings. But I do agree with Mulligan that jazz is in a time of boom, and that the only way the boom can be sustained is for there to be enough jazz units with the continuous musical interest, the artistic integrity and thoughtful planning, and the right attitude toward their audience to carry the surface interest of record store browsers into longterm, respectful sup-

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Down Beat

port of jazz. Mulligan wonders if there are enough such groups around to carry the weight of responsibility that the boom has brought. If there aren't, we're apt to have the collectors' items again, with their matrix-numbered collectors patrolling the familiar desert.

One active aspect of this time of boom is proliferating on the west coast. Mulligan's feeling about "west coast jazz" is that there has been a lot of good, positive activity on the coast in terms of creating new places for jazz to be played and added audiences to hear. Of the music, he says rather guardedly: "Some of the men on the coast have done things that have shown thought, organization, and jazz feeling, but much of the music has a sameness in sound, a neutral quality. It may be due to all the inter-recording of personnel being done there."

"Every once in a while I play my Ten-Tette album to hear whether it too has that sameness of sound of other larger groups that have been recorded on the coast since. But it hasn't, I'm glad to say. Though there have been some valuable individual statements, I'd say a lot of the music from the coast is lacking in that stamp of spontaneity that is so important an element of jazz to me."

Mulligan concluded with a caution. "It's never good or wise to tag everyone in a certain geographical scene with a single label. When you categorize a lot of people together, the tagging eventually turns out badly, aside from it's being inaccurate. You know, when the tag dies, everyone connected with the tag is apt to die for a time, too."

New Label To Provide Backing For Soloists

New York—A new label, Ad Lib Records, has been formed, and its first releases will concentrate on providing modern jazz rhythm backgrounds for musicians and singers. First LP (Ad Lib 5501) is called *Let's Have a Session* and features guitarist Billy Bauer, pianist Tony Aless, bassist Arnold Fishkin, and drummer Don Lamond. The idea of the series is to make it possible for the at-home instrumental soloist or vocalist to practice with a top rhythm section at will.

More Music History

New York—RCA Victor in co-operation with the Oxford University Press, will release Volumes 4, 5, and 6 of its extensive series, *History of Music in Sound*. Each set, which goes on sale in May, will contain two 12" LPs. At the same time, Victor will issue a poetry series featuring readings by Raymond Massey, Thomas Mitchell, Helen Hayes, and Carl Sandburg.

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Rhythm & Blues

The latest prediction from the pundits of show business' cash register informs us that rhythm and blues will have had it by June. So we figured we'd better get those things into print which some day might interest historians who choose to document this "temporary" influence on American tastes.

Unfortunately, as we dug around the usual sources of information (the booking agencies, the record companies, the managers' offices) we found only news that tends to belie that dire prediction, and we are wondering how come the "facts" seemingly run counter to the "speculations."

In the area of r&b, a matter of major interest is the first coast-to-coast live regularly scheduled show which is being beamed to more than 200 of the 300-odd stops on the ABC radio network. Willie Bryant, veteran performer, deejay, and erstwhile leader of New York's Harlem, emceed the 25-minute session from the Baby Grand cafe uptown.

The show spotlights top r&b talent, with folks such as Betty McLaurin and Jimmy Rushing guest starring. The amiable Bryant comes to the network after a long session as a late-evening deejay over a local New York station.

According to Willie, there is some talk that the success of the radio show will lead to a television session of r&b over the same national chain. This will be, incidentally, the only nationally aired variety show making regular use of Negro talent.

THIS ENTERPRISE indicates some disagreement with the notion that we're going to hear no more rock 'n roll. Moving into the speculation department, we'd like to talk about a personable young man named Jimmy Brown.

We think he rather represents an attitude which is going to assure continuing interest in the rhythm and the blues. Until recently, Jimmy was featured as vocalist and trumpeter with the Paul Williams band. He now has acquired a seven-piece crew of his own.

On the surface this bit of information may seem less than newsworthy—after all, lots of guys start bands. But Brown, seasoned as a musician on the r&b circuit, talks like the guys who made big bands big.

He hired no musician who could not read music. He will allow no movement, no gesture that doesn't belong in the arrangement. His guys will play in public only those things they've rehearse hard and well. Brown is a fine trumpeter and a terrific showman; he



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could make a buck or so doing an inferior job as a musician, but he knows that now there is wider acceptance for r&b and the persons who play it have to do it well.

BROWN IS NOT the only young person facing the fact that the time has passed for the sloppy performance. We watched him rehearse and chose to use his story here, hoping that it would add to our theory that we were witnessing growth, not decay. We could go on, and we will with Dakota Staton as sample No. 2 in today's up and comin' department.

Dakota's the girl who got a big break when Capitol's Dave Cavanaugh happened in while she was working out her tonsils with a group of musicians, jamming in a New York music studio.

Cavanaugh wasted no time in correcting the oversight of some other wax firms and signed her to a long-term deal. *What Do You Know About Love* and *My Heart's Delight* were her first Capitol sides.

Here again there's a point to make. This girl out of Pittsburgh brings to every record, every performance a background of musical training. She has studied harmony, music, theory, and has taken vocal training in the classics and semiclassicals. She ventured out on her own after sisters married and broke up their trio.

SHE HAS APPEARED not only in the clubs which ordinarily book the r&b stars, but she's beginning to get the nod from the spas which have usually decorated their marquees with such names as Dorothy Dandridge and Joyce Bryant.

Dakota is a talented miss, who vocalizes in the r&b tradition. She's another example of a fact which seems to be news to those who've just discovered this field—she's got trained talent.

New Work For Ella Fitzgerald

New York—When Norman Granz became Ella Fitzgerald's personal manager several months ago, he told her of his conviction that her appearances need not be restricted to just the jazz rooms around the country. Granz felt that Ella could also play the "prestige" clubs and hotel rooms with total success.

Ella is now proving the accuracy of Granz' prediction. Booked in mid-March for two weeks at the Mocambo (her first engagement there), Ella did so well she was held over for a third. The Mocambo date, incidentally, was partially arranged by Marilyn Monroe, an ardent Fitzgerald fan. Granz then set Ella for three weeks at the Venetian room of the Fairmont hotel in San Francisco starting April 5. Ella is the first jazz act the room has ever booked.

Gretsch Spotlight

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(Jumped from Page 28)

13-May 8, with Xavier Cugat, Abbe Lane & Co. taking over for four weeks thereafter. The Martin Men will vacation and then return for the balance of 1955 . . . The Skylarks topped bill at Statler's Terrace room April 4-24, with dancers Tony and Sally DeMarco following. Skinnay Ennis band is on an indefinite run—and now one of best supper room dance-show bands in the business.

BAND BRIEFS: Palladium has Jimmy Palmer, a newcomer to the coast, to follow current Eddy Howard May 10-22. Les Brown is due back again May 24 . . . Chuck Cabot, a home town boy who never has played a date here since he hit his stride (he's the brother of Johnny Richards), is in Hollywood for visit. Then he's off to Houston for stand at the Rice hotel. His new singer is Cathy Bryan, heard on Cardinal records . . . Mike Riley (how long has it been since the "Music Went Down Around" for Riley and Farley?) bobbed up with little band at Hollywood's Gay

Nineties, which, as the defunct Clef Club, was dedicated briefly to jazz.

San Francisco

Vernon Alley added Curtis Lowe on sax and clarinet to his group and Herb Barman, drums, at Fack's during the Hi-Lo's stay there in April . . . Cal Tjader's next Fantasy LP will feature vocals . . . Dave Brubeck came back to town April 1, slipped down to L.A. for concerts and an appearance on the Colgate Comedy Hour (!) and then returned to work the summer months playing weekends at either the Black Hawk or the Downbeat. The latter club is having license trouble, and Dave's contract, if the license isn't cleared, will be taken over by the Black Hawk.

Joe Loco was set to open April 12 at the Macumba, but unless the club pays the Tjader band three weeks' back salary, there won't be any opening . . . Victor Young in town with Motorama making disc jockey appearances . . . The De Paris Sisters signed with MCA . . . Rusty Draper back to town for three weeks at Bimbo's . . . The Shelly Robbins trio in the Rumpus room has Gus Gustafson on drums . . . Billy May

was supposed to play on April 6 gig at Sweet's in Oakland, but it was canceled at the last minute . . . Stan Kenton plays there May 11.

—ralph j. gleason

Philadelphia

Much surprise was registered over the shuttering of the Rendezvous, one of the area's two major jazz showplaces. Tony Luis trio and Teddi King were featured during the closing week, with the curtain ringing down April 2. Owner Lee Guber is devoting his energies to readying a legit music circus operation to bow this spring near Valley Forge.

Huge marathon to benefit Charlie Parker's family was staged March 28 at the Blue Note. With total proceeds slated to go to the Parker children, marathon ran from 2 p.m. to 2 a.m. on the same day Bird had been scheduled to open a week's run. Crowds became so fast in the early evening that police had to rope off the street and attempt to line up an estimated 500 persons struggling to enter. Dizzy Gillespie, Ben Webster, Bud Powell, Philly Joe Jones, Billy Root, Ziggy Vines, Mike Goldberg, Jimmy Oliver, Ellis Tollin, Sam Dogherty, Ray Bryant, Vinnie Tano, Ruth Price, and Terry Morel were some of the major attractions. Gillespie, incidentally, stayed on to finish the week, followed by a two-week stand for the Max Roach-Clifford Brown group. Current at the Note is Miles Davis.

Jimmy Wisner, local pianist formerly with Charlie Ventura, is out with his first record . . . Freddie Bell and the Bell Boys, who have stirred up a lot of local reaction on their sides, have left the area for the first time and currently are working the Sands in Las Vegas for four weeks.

—harvey husten

Cincinnati

The Cotton club, after a two-month interval, is swinging again with the Red Prysock group most recently in . . . The Al Belletto quintet finished a highly successful engagement at the Frolics in Columbus . . . Marguerite Piazza feature attraction at Beverly Hills for a two-week stint . . . Many progressive sounds were heard on the campus of the University of Dayton March 27, when the University of Dayton band sponsored its fifth annual jazz concert. Music was furnished by a 20-piece concert band, the Workshop sextet, and numerous other jazz groups from the Dayton area

—dick schaefer

Las Vegas

Longtime Desert Inn house band leader, Carlton Hayes, has formed a new agency here . . . Jerry Fielding leads the house ork at Royal Nevada hotel, a new place. In the lounge top billing goes to Johnny White's new group called the HI-Fives; also heard will be the Dick Francis quartet and the Al Day trio. Terry Gibbs is bringing his combo up from the coast, and

Gretsch Spotlight

Art Taylor, big Birdland favorite, likes "that great Gretsch sound"



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One of the most progressive drummers around these days, Art Taylor brings the fans in droves to the Monday night Birdland sessions. Among his credits is a spell with the Dizzy Gillespie group. Like so many top stars, this modern-school drummer chooses Gretsch Broadkasters, "greatest drums I ever owned." Write for your free Gretsch Drum Catalog that tells all about the drums played by America's top drummers. Address FRED. GRETSCHE, DB-5455, 60 Broadway, Brooklyn 11, N. Y.

Pat Morrissey will spark another small group in the hotel's lounge.

Music by Noro Morales and the Mary Kaye trio emanates from the Cloud Nine room of the New Frontier. Pee Wee Hunt has been held over at the Sands where Billy Eckstine headlined a show. Downstrip in the Sahara lounge, late night rounders can hear the sounds of accordionist Tommy Gumina and his group, the Herbie Fields sextet, featuring vocals by Ann McCormack, and the antics of Billy Ward's Dominoes.

Mindy Carson will split billing with Ray Bolger in the forthcoming Sahara show . . . Drummer Phil Arabia and bassist Max Wayne have added a fresh, swinging sound to the piano work of Henry Rose in the Desert Inn lounge . . . The Showboat has changed ownership, and the new regime has brought in Turk Murphy's two-beaters while on the stage bar the hip sounding vocals of Sally Corby and her trio are heard nightly.

—henry lewy

Toronto

The Town tavern is swinging in its three-month-old jazz policy with a vengeance. Owner Sam Berger signed the Marian McPartland, Art Tatum, and Erroll Garner trios for spring visits. Marian was booked to open April 11; Tatum, May 2, and Garner, May 16 . . . Montrealer Paul Bley's trio followed Milt Buckner into the Town in March.

When Johnny Hodges' band played the Colonial, it was without Lawrence Brown, who was in a hospital in New York for an operation . . . The Colonial booked the Gerry Mulligan-Chet Baker unit for April and followed it with the Australian Jazz quartet. Al Belletto's quartet, Phil Napoleon's band, and Bill Haley's Comets were booked for later spring engagements. The spot also was trying to get the Stan Kenton band for the Labor day weekend . . . Pianist Bill Butler is leading the band in the Club One Two's new dining room.

—bob fulford

Montreal

The series of illustrated lectures titled Jazz: It's Evolution as an Art Form concluded at the end of April. The Fontane Sisters, Alan Dean, Billy De Wolfe all at the Seville theater during March with the Gaylords, Sarah Vaughan, and Julia La Rosa among those who played there during April . . . Ann Crowley at the Ritz cafe . . . Kim Irwin the new singing name at the Down Beat.

Frank Costi's band at the Copacabana . . . Bunny Dixon, piano-vocalist, left town to pile up a lengthy engagement at the Elmwood casino in Windsor, Ontario . . . Stan Bankley, Lou Klayman, and Nat Raider rounded out the music entertainment at the police war vets 19th annual ball late in March.

—henry f. whiston

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Hollywood Musicians Surprised As Bernstein Misses An Oscar

By Hal Holly

Seconding the verdict of the *Down Beat* film music awards poll, the Academy of Motion Picture Arts and Sciences has given its 1954 songwriting Oscar to Jules Styne and Sammy Cahn for *Three Coins in the Fountain*.

Academy voters, however, adjudged Dimitri Tiomkin's music for *The High and the Mighty* as the best score for a dramatic or comedy film.

The *Down Beat* award, decided exclusively by Hollywood musicians and composers, went to Leonard Bernstein, in this category, for *On the Waterfront*. This film received eight Oscars—to equal the record of the all-time champ, *Gone with the Wind*, but failed to get the academy members' nod for its music. The academy awards are decided by a wide variety of film workers, including actors and technicians.

THERE WAS SURPRISE IN music circles here over the Tiomkin award—not so much for any lack of commercial qualities in the music but because the Bernstein score failed to share in the *Waterfront* sweep.

The derivative quality of Tiomkin's score, which also had a whistling gimmick and an already established hit melody in its corner, was pointed out by the composer himself in a gracious acceptance speech that went: "And I want to thank all those who helped me win this award—Johannes Brahms, Richard Strauss, Beethoven and Tschai-kowsky . . ."

There had been earlier reports of a threatened walkout from the academy by certain film songwriters if Tiomkin's and Ned Washington's *The High and the Mighty* won the best song award.

THE REASON GIVEN FOR the reported threat was that the tune had not been sung in the original release of the film but was added in a special print released shortly before Oscar time.

Some film composers, who take their work seriously, disapproved of Tiomkin's acceptance speech. One of them put it this way: "It was cute, but it added nothing to the stature of our profession to imply that film composers in general are in the habit of 'lifting' ideas from the works of established composers."

A quick, informal check with a number of prominent Hollywood composers indicated that among them the feeling was that, of the scores nominated, only Bernstein's for *Waterfront* and Franz Waxman's for *The Silver Chalice* represented genuine creative writing for the medium.

THE AWARD FOR best scoring of a musical, which attracts little interest among Hollywood's professional music men because of its ambiguity, went to MGM's *Seven Brides for Seven Brothers*, with official credit going to music director Adolph Deutsch and music supervisor Saul Chaplin.

In music circles there was disappointment that in the one-reel short division, the winner was *This Mechanical Age*, rather than one of two excellent music shorts that were also among the nominees—*The First Piano Quartet* (Otto Lang, producer) and *Strauss Fantasy* (Johnny Green, producer).

"All it proves," said a veteran film studio musician, "is that the academy awards will never mean much to musicians until both the nominations and voting are limited to the music branch."

Prestige Session For Fred Redd

New York—Pianist Freddie Redd, who has worked with Cootie Williams and Art Blakey, among others, has recorded his first album. The Prestige session included bassist John Ore (who has played with Lester Young and George Wallington) and drummer Ron Jefferson (who has been recently in the Oscar Pettiford unit).

Music, By Godfrey

By Jack Mabley

IF FORCED TO A choice between the singing of Arthur Godfrey and the singing of the rages who are accompanied by persons whose assignment is to chant doo doo waa, I would take Godfrey. It's like choosing between measles and chicken pox, but I'll still take Godfrey.

Arthur rumbled through a few choruses of *Swinging Down the Lane* to open a recent show to which I tuned after *Disneyland*. His voice hardly could be called attractive, but his presentation is simple and uncluttered. In fact that would characterize most of the music on the Godfrey television shows.

Godfrey has had some performers who I don't think could make any network variety show in the country on their merits as musicians. They became national celebrities with Godfrey's treatment.

The Mariners—well, you can say they have improved. Bill Lawrence had fair success after dropping out as one of Godfrey's stars. Julius LaRosa is singing about 900 per cent better than when Godfrey got him out of the navy in his humble suit of blue. The Chordettes, I guess, were fine if you like barber shop groups, which seem to go great in barber shops but never generated much steam on television or radio.

The group Godfrey has on his shows this season is probably his most professional. Frank Parker is an old pro. Lu Ann Simms could make it on any TV show on looks and voice. The McGuire Sisters' record sales attest to their know-how.

IF YOU ARE afflicted with little persons around your establishment, anything but *Disneyland* probably is out of bounds around your place, too. I can report only on the second half of Godfrey's program. After the master rendered his number, we saw the McGuires and Parker in another old staple, *Breezing Along with the Breeze*.

The setting was a park, and the gimmick was live animals. Godfrey pointed out a caged tiger, two lions, a kangaroo, and some uncaged pigeons which flapped around the set as if they lived there. It was a good trick.

Godfrey talked about wildlife then brought out Janette Davis, another pro, who exhibited not her voice but a nervous poodle which Miss Davis announced had been shampooed and pedicured that day.

PARKER SANG ANOTHER staple, *She Didn't Say Yes*, and was coy. If your memory is long enough to recall the words, you can see the possibilities for eye-rolling in those lyrics. Then came the McGuires to plug a new record, *It May Sound Silly*, and it did. Full of males chanting doo doo wah, and it'll probably hit 2 million.

Godfrey announced that they had one song left over from the previous week's St. Patrick's day program and brought out Carmel Quinn, an Irish miss who quivered and sobbed through *Galway Bay*.

This lineup is chronicled in detail only to show that they do get a lot of music into Godfrey's program, and it is the kind of music which is enjoyed by the conservative, non-teenage segment of the audience. This element is the kind that buys cake mixes and Lipton tea, and Godfrey reaches them.

ARTHUR WOUND UP his half-hour by wheeling out a bicycle with a built-in radio. He turned on the radio, picked up a couple or three broadcasts fleetingly, and remarked: "If it's in a bicycle or anywhere, it's the same goo, isn't it?"

This refreshing lack of inhibition has kept Godfrey on top of the ratings for a decade and apparently is good for as long as he wants to stay on the air. Most of his audience tunes Godfrey in to hear him say what nobody else dares say.

(Continued on Next Page)



Mabley

What About R&B 'Leerics'?

By Hal Holly

Hollywood—Peter Potter, KLAC platter pitcher, caught himself some national publicity recently by declaring to Aline Mosby of the United Press that "all rhythm and blues records are dirty and as bad for kids as dope."

Naturally, this cued other disc jockeys to get into the act with anything on the subject that might make headlines. So far, only Zeke Manners, the disguised hillbilly who inherited Bill Leydon's time on KFWB when Leydon escaped into television, has had much luck.

Zeke got some space in trade sheets here with his comeback that "Potter is insulting the deejay profession by stating that all r&b discs are bad because a few have a double meaning."

ZEKE PLAYS A lot of r&b, but he likes to call it "rhythm and happy" music.

For more on the matter, we turned to Hunter Hancock, who boarded the r&b bandwagon here back when it was still called race music and is now cashing in on it to the tune of 32 hours a week on L.A.'s KFVD and KGFJ and recently has invaded the East via Newark's WNJR with a taped show.

Hunter's platter chatter is unique, to say the least. Adults hearing him for the first time think they have tuned in on someone rehearsing for a nervous breakdown. Off the air, he is normal and had this to say:

"From 1943 to 1948, I played only authentic jazz, like Armstrong and Ellington. Then, when advertisers dis-

covered the Negro market, I switched to rhythm and blues. Today, surveys show that when I'm on the air, I have the Negro market practically all to myself. Rhythm and blues is just a more acceptable name for race music, but whatever you call it, it is the popular music of the Negro people." (Hancock is white.)

"**BUT,**" HE CONTINUED, "Potter's contention that the lyrics to r&b tunes are dirtier, or sexier, than those of the general run of our popular songs is ridiculous.

"Some singers inject sex into everything they sing. It's in the voice, not the lyrics. How about Peggy Lee's *Lover*?

"Sure, there are a few real rough ones in r&b songs now and then, but only one fellow in this town has the bad taste to play them on the air. He's to blame for all this condemnation heaped on r&b records and those of us who play them."

But the real challenge came from KOWL's Joe Adams, dean of the coast's Negro platter pilots, who recently portrayed Husky Miller in *Carmen Jones*. From Joe:

"Negroes strongly resent the idea that radio advertisers can reach the real Negro market only with rhythm and blues records.

"**I DON'T SAY** that all r&b music is bad or that all r&b songs are dirty. But I say the r&b following is limited to teenagers, white as well as colored, and to listeners who are musically immature. I don't even say that it does anyone any harm, but it is merely a passing craze with the kids of all races. And what do these kids buy? Nothing but rhythm and blues records!"

Filmland Up Beat **DOWN BEAT**

Hollywood Notes

Carmen Cavallaro is being talked up as soundtrack double for the lead, as yet unnamed, in Columbia's upcoming Eddy Duchin biofilm . . . Sneak previews of Doris Day as Ruth Etting in *Love Me or Leave Me* revealed a very different Doris, a Doris wholly unlike the wholesome-girl-next-door but in her best role to date . . . Likely added starters in 1955's long list of music biofilms: The John McCormack Story with Dennis Morgan a probable for the lead, and *Vagabond Lover*, with you know who playing himself.

Composer Alex North (Streetcar Named Desire music) has discovered the Hollywood approach. His underscore for *The Rose Tattoo* (Burt Lancaster and Anna Magnani) will catch that Italian flavor not with one guitar, but three; and not with one mandolin, but four. Plus a boy choir . . . Lynn Murray, scoring Alfred Hitchcock's *To Catch a Thief*, added some extras to the studio ork—Georgie Auld, tenor; Matt Dennis, piano; Jack Costanzo, bongos.

Heinz Roemheld (his Ruby score set off the trend which film composers are expected to come up with a Hit Parade contender in every underscore) has been signed by Tom Gries to do background music for *Hell's Horizon*, a film in which *Down Beat* poll winner Chet Baker will make his debut as a film actor . . . Ella Fitzgerald prerecorded her songs for Pete Kelly's *Blues* with trio composed of Don Abney, her regular pianist; Joe Mondragon, bass (now on contract with Warners), and Larry Bunker, drums.

Caught In The Act

(Jumped from Page 17)

singer calls himself Lord Burgess. With a modest, almost bashful, stage presence, he makes the very least of the Calypso song's worth—its lyric.

There are two promising dancers, however, in the team of Velyn and Laverne, who have something unique to offer in West Indian ballroomology. A belly dancer, Carmencita Romero, toases in a brief item announced as *Voodoo*, happily, or we'd never have guessed.

—lee

Mabley

(Jumped from Page 30)

I enjoy Godfrey in small doses—say one program in four or five—but a lot of women keep their TV or radio sets turned on to his shows every morning of the week, year in and year out. Of course, it's better than the soap operas. Lu Ann Simms' pregnancy is a healthier topic of kitchen conversation than that of *John's Other Wife*.



Three *Down Beat* 1954 award winners met on the recording stage at Warner Brothers studio while Ella Fitzgerald was recording her songs for Jack Webb's *Pete Kelly's Blues*, in which Miss Fitzgerald has a leading role supporting co-stars Webb and Peggy Lee.

Left to right—Ella (Best Girl Singer), Sammy Cahn (winner, with Jules Styne, of *Down Beat* "Best film song" award for *Three Coins in the Fountain*), Ray Heindorf ("Best Scoring of a Musical Production Number" for *Born in a Trunk in A Star Is Born*). Webb, right, is admiring Heindorf's plaque.

Band Routes

DOWN
BEAT

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; l—lounge; cc—country club; rd—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glazer), 745 Fifth Ave., NYC; AJ—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchin, 209 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Mos Gale, 48 W. 48th St., NYC; O—Orchestra, Inc., c/o Bill Mack, 322 S. Michigan Ave., Chicago 4 Ill.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 335 Fifth Ave., NYC; UA—Universal Agency, 1780 Broadway, NYC.

Albert, Abbey (Statler) Hartford, Out 6/4, h Alexander, Stan (On Tour) Associated Orchestra Agency

Back, Will (Utah) Salt Lake City, Utah, h Barron, Blue (On Tour—Chicago territory) MCA

Beales, Tex (Statler) NYC, 4/23-5/29 Borr, Macha (Waldorf-Astoria) NYC, h

Botha, Russ (Merry Garden) Chicago, h Brandwynna, Nat (Waldorf-Astoria) NYC, h Brown, Les (On Tour—South) ABC

Burns, Henry (On Tour—Midwest) GAC Carle, Frankie (Mission Beach) San Diego, Calif.

Caylor, Joy (Coney Island) Cincinnati, 4/30-5/1, b

Chavalon, Lo (Bogova Palace) Denver, 5/2-7; (Dessert Inn) Las Vegas 5/10-6/6, nc

Coleman, Emil (Balmoral) Miami, h Country Gentlemen (Gray Rock Tavern) Fernwood, Pa., nc

Cross, Bob (Statler) Boston, Out 6/4, h Evans, Billy (Pioneer) El Monte, Calif., Out 6/2, nc

Espar, Les (Statler) NYC, Out 4/31, b Ellington, Duke (On Tour—South) ABC

Ferguson, Danny (Robert Driscoll) Corpus Christi, Texas, h

Flak, Charlie (Palmer House) Chicago, h Fitzpatrick, Eddie (Mapes) Reno, h

Flanagan, Ralph (On Tour—South) GAC Foster, Chuck (Roosevelt) New Orleans, 4/26-5/26, h

Garber, Jan (On Tour—Texas) GAC Hampton, Lancel (On Tour—Midwest) ABC; U. S. Naval Air Station, Md., 5/6-7; (Ritz) Bridgeport, Conn., In 5/8, nc

Herman, Woody (On Tour—South) SAC Howard, Eddy (Palladium) Hwd., Out 5/2, h

Hunt, Pee Wee (Midland Country Club) Midland, Texas, 4/16-20; (On Tour—Southwest) GAC

Jerome, Henry (Edison) NYC, h Jurgens, Dick (Aragon) Chicago, Out 5/4, b; (Elitch's Gardens) Denver, 5/25-6/13

Kaye, Sammy (On Tour—Chicago Territory) 5/10-22, MCA

Keaton, Stan (Crescendo) Hwd., 4/23-5/4, nc; (On Tour—California) GAC

Kinley, Steve (Statler) Buffalo, N. Y., h Laine, Buddy (Chevy Chase) Wheeling, Ill., Out 4/23, cc

Lewis, Ted (Beverly) Covington, Ky., 4/20-5/26, cc

Lombardo, Guy (Roosevelt) NYC, h Long, Johnny (Roosevelt) New Orleans, Out 4/27, h; (On Tour—Texas) 4/28-5/21, MCA

McGraw, Don (Radson) Minneapolis, h McGowan, Wayne (Highland's Clubhouse) Kennewick, Wash., Out 1/23, b

McIntyre, Hal (On Tour—South) GAC McKinley, Ray (On Tour—East) GAC

Marlerie, Ralph (Moonlight Gardens) Coney Island, Cincinnati, 5/7-8, b; (On Tour—Midwest) GAC

Masters, Frankie (Conrad Hilton) Chicago, h May Band, Billy; Sam Donahue, Dir., (On Tour—Midwest) GAC

McEba, Stanley (Pierre) NYC, h Mooney, Art (Moonlight Gardens) Coney Island, Cincinnati, 5/14-15, h

Morgan, Russ (On Tour—Southwest) GAC Morrow, Buddy (Fairgrounds) Springfield, Ohio, 5/11-13; (Fairgrounds) Detroit, 5/13-14

Mozian, Roger King (On Tour—East) GAC Neighbors, Paul (On Tour—Texas) MCA; (Aragon) Chicago, 5/5-6/3, b

Noble, Leighton (Palms) Glendora, Calif., nc Pastor, Tony (Golden) Reno, 4/20-6/3, h; (On Tour—Montana, Idaho) GAC

Perrault, Clair (Statler) Buffalo, N. Y., h Phillips, Teddy (Flamingo) Las Vegas, h

Prado, Perez (Birdland) NYC, Out 5/4, nc; (Rustic Cabin) Englewood Cliffs, N. J., 5/5-5, nc

Prima, Louis (Sahara) Las Vegas, h Reed, Tommy (Muehlebach) Kansas City, Mo., h

Reichman, Joe (On Tour—Southwest) MCA Rudy, Ernie (On Tour—Southwest) GAC

Sands, Carl (Cleveland) Cleveland, h Sheldon, Kenny (Jersey City Garden) Jersey City, N. J.

Spivak, Charlie (On Tour—Chicago Territory) MCA

Stratner, Ted (Piazza) NYC, h Sudy, Joseph (Roosevelt) NYC, h

Thornhill, Glenda (On Tour—East) GAC Waples, Buddy (Henry Grady) Atlanta, Ga., h

Watkins, Sammy (Statler) Cleveland, h Weik, Lawrence (Aragon) Ocean Park, Calif., Out 1/8/57

Combos

Allen, Henry "Red" (Metropolis) NYC, nc Armstrong, Louis (Wrights) Flatville, Conn., 4/28-30, 5; (Ritz) Bridgeport, Conn., 5/1-4, b

Baker, Chel (Basin Street) NYC, 5/13-25, nc Belletto Quintet, Al (Blus Mirror) Washington, D. C., Out 4/24, nc

Bonnemere (Loop) Cleveland, 5/16-21, cl Braxton Trio, Bob (Mardi-Gras Grill) Seattle, Wash., cl

Strubeck, Dave (Downbeat) San Francisco, Out 7/24, nc

Burgess Trio, Dick (The Sirecco) Hwd., nc Buckner, Milt (Elks Club) Wilmington, Del., Out 4/23, pc; (Pepe) Philadelphia, 4/25-30, nc

Campbell, Choker (On Tour—South) SAC Carroll, Barbara (Bakers Keyboard) Detroit, Out 5/8, nc

Charles, Ray (Palms) Hallandale, Fla., Out 4/24, nc; (On Tour—Louisiana) SAC

Charms (Palms) Hallandale, Fla., 4/25-5/1, nc Condon, Eddie (Condon's) NYC, nc

Dante Trio (Cafe Society) NYC, Out 5/10, nc; (Colonial) Hagerstown, Md., 5/16-22, nc

Davis, Bill, Las Vegas, 4/7-5/5 Davis, Johnny (Officers Club) Chateau Lemothe, France, pc

Dixon, Floyd (Palms) Hallandale, Fla., 4/28-5/1, nc; (On Tour—Georgia) 5/1-5, SAC

Doggett, Bill (Waluhaje) Atlanta, Ga., Out 4/24, h; (On Tour—Texas, Louisiana) 5/1-16, SAC

Domino, Fats (On Tour—Texas, Louisiana) 5/1-13, SAC

Domones (Sahara) Las Vegas, h Ellis Trio, Bob (Boro) Kew Garden, Long Island, N. Y.

Fields, Harbie (Sahara) Las Vegas, Out 5/1, h Four Guys (El Cortes) Las Vegas, Out 4/28, h

Four Tunes (Cadillac Lounge) Trenton, N. J., 4/13-24, cl

Franklin Quartet, Marty (Airport) Brooklyn, nc

Garner, Erroll (Birdland) NYC, 4/21-5/4, nc; (Boston Harbor) Rochester, N. Y., 5/5-15, r; (Town Tavern) Toronto, 5/16-22, nc

Gels, Stan (Rouge Lounge) River Rouge, Mich., 5/3-15, cl; (Boston Harbor) Rochester, N. Y., 5/30-6/6, r

Gillespie, Dizzy (Crown Propeller) Chicago, 4/20-5/1, nc; (A La Port) St. Jean, Quebec, 5/5-15, nc

Gordon Combo, Stomp (Terrace Gardens) L. A., Out 4/30, nc; (Facts) San Francisco, 5/9-21, nc; (1043 Club) Anchorage, Alaska, 5/20-7/20, nc

Green, Buddy (Club Alamo) Detroit, Out 5/1, nc

Grimes, Tiny (Bill & Lou's) Philadelphia, 4/28-5/1, nc

Hawkins, Erskine (On Tour) Gale Herman, Lanny (Sahara) Las Vegas, In 4/26, h

Hop, Lynn (El Rancho) Chester, Pa., 5/4-8, nc; (Showboat) Philadelphia, 5/9-21, nc

Hunter, Ivory Joe (Selmar) Philadelphia, 5/2-8, nc

Jacquet, Illinois (On Tour—California) Gale Johnny & Joyce (Otto's Albany, N. Y., nc

Jordan, Louis (Royal) Baltimore, 4/23-25, 5; (Riviera) St. Louis, 5/4-14, nc

Krupa, Gene (Meadowbrook) Cedar Grove, N. J., 5/11-15, rh

Leonard, Chuck (New Frontier) Las Vegas, Out 5/2, h

Lewis, George (Savoy) Boston, nc Mann, Mickey (Showboat) Chicago, Out 6/1

McCune, Bill (Astor) NYC, h McFarland, Marlan (Grandview Inn) Columbus, Ohio, Out 5/14, nc

Miller, Darrell (Craighton Towers) Mobile, Ala., Out 7/7, r

Monari Trio, Buck (Crossroads) Miles City, Mont., nc

Morris, Joe (On Tour—Chicago Territory) 4/28-5/14, SAC

Ory, Kid (Childs Paramount) NYC, nc Parker Combo, Howard (Trade Winds) Denver, nc

Pavone, Tommy (Rock Garden) Willimantic, Conn., r

Peri Combo, Bill (Pump Club) Pensacola, Fla., nc

Frysock, Red (Nightcap) Newark, N. J., In 5/18, nc

Rey, Alvino, Lake Tahoe, Nev., In 5/20

Reutum, Willie (Blue Mirror) Washington, D. C., 4/25-5/1, nc

Rico Trio, George (Muehlebach) Kansas City, Mo., h

Roach, Max-Clifford Brown (Basin Street) NYC, 4/28-5/11, nc; (Blue Note) Philadelphia, 5/28-5/12, nc

Rocco Trio, Buddy (Rustic Lodge) North Brunswick, N. J., nc

Schaff's Aristocrats, Murray (Flamingo) Las Vegas, Out 5/4, nc; (Club De Luxe) Eureka, Calif., 5/9-29, nc

Scott Quartet, Tony (Minton's Playhouse) NYC, nc

Shearing, George (Colonial Tavern) Toronto, Out 4/23, nc; (Blue Note) Chicago 5/19-29, nc

Simmons, Del (London Chophouse) Detroit, Out 6/26, nc

Sorrell Trio, Frank (Piccadilly) NYC, h

Spanier, Muggsy (Frisco) Chicago, Out 1/24, cl

Tatum, Art (Storyville) Boston, 5/16-21, nc

Tengarden, Jack (Jazz City) Hwd., Out 4/21, nc

Three Jacks (Wheel Bar) Colmar Manor, Md., nc

Trahan, Lili & Pree (Skyline) Pensacola, Fla., cl

Turner, Joe (Blackout) Chicago, Out 5/14, nc

Young, Cecil (Beehive) Chicago, In 4/23, nc

Young, Lester (Birdland) NYC, In 5/4, nc

More Re Marterie

Inadvertently omitted from the list of Ralph Marterie's hit records in the last issue of *Down Beat* was *Stokicism*, which has rung up the heaviest sales of any of his sides to date. Here are the top-selling five sides thus far waxed by the Marterie erk, with sales figures supplied by Mercury Records:

Stokicism (850,000); *Caravan* (700,000); *Pretend* (450,000); *Crazy, Man, Crazy* (350,000); *Bliss Mirage* (150,000). The last-named was only recently issued, and still is going strong. These sales in just a two-year period represent 2,500,000 records, a total unmatched by any other current dance band.

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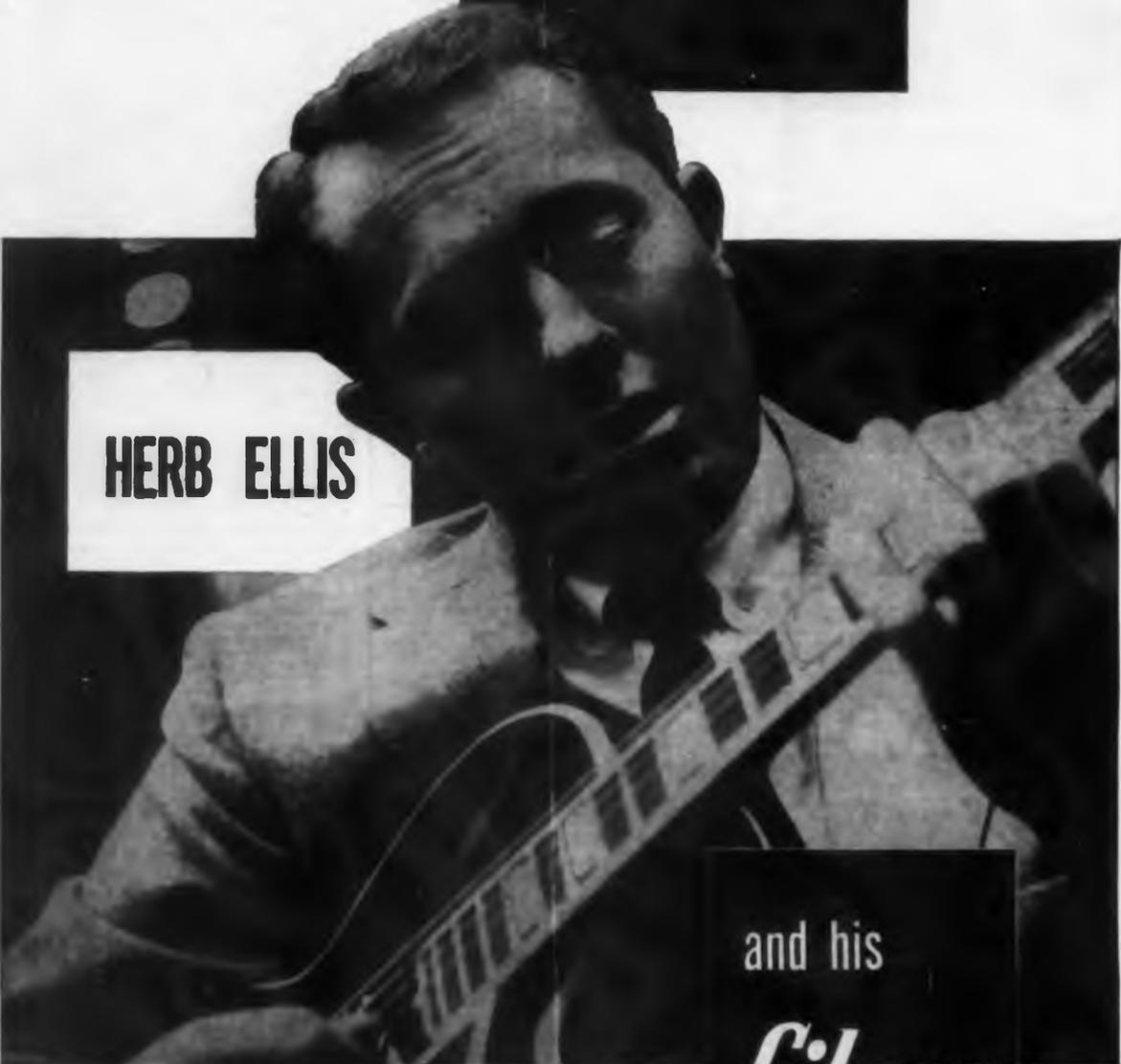
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Clarinet (B. Goodman)
Tenor Sax (L. Young)
Trumpet (M. Spanier)
Piano (B. Strayhorn)

Down Beat, May 4, 1955

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Here's Goodman's 'Let's Dance'

Clarinet

Pickup.....

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Piano

Billy Strayhorn Offers Example

A M

Dreamy Blues Tempo

loca

The image shows a piano score for the piece 'Example' by Billy Strayhorn. The score is written in G major and 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system is marked 'Dreamy Blues Tempo' and 'loca'. The second system has a first ending bracket. The third system has a second ending bracket. The fourth system has a first ending bracket. The fifth system is marked 'rit.' and has a third ending bracket. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

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Benny

The Benny
page 3 is f
LP, BG in
It is a real
theme Let's
arrangement
man has un-
considerable
and the origi-
bia.

Goodman
technicians
sure this ex-
an absorbing

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Pickup.....

Benny Goodman

The Benny Goodman solo on page 3 is from his newest Capitol LP, *BG in Hi-Fi* (12" LP W-565). It is a remake of his now-classic theme *Let's Dance*, and though the arrangement is the same one Goodman has used for years, you'll note considerable difference in this solo and the original, waxed on Columbia.

Goodman is one of the great technicians of all time, and we are sure this example will prove to be an absorbing one for all clarinetists.

Billy Strayhorn

The Billy Strayhorn piano example on page 4 is from *Drawing Room Blues*, one of the tunes in *Duke Ellington Plays the Blues* (Victor album WP-182). On the recording, Strayhorn played the introduction and first 12-measure chorus, then Duke edged in and took over for 12 measures. They alternated in this manner for five choruses. This is the transcription of Billy's four-measure introduction and initial chorus. The second ending is from the last four bars of the record.—sharon a. pease

Muggsy Spanier

The Muggsy Spanier solo on this page is transcribed from his recent Decca LP, *Hot Horn*. The solo is from *Oh, Doctor Ochsner*, a dedication to the surgeon who saved Spanier's life at Touro hospital in New Orleans some years ago.

Spanier, a veteran who has been active in music for 35 years, has always been noted for his terse, driving style, and this solo is a prime example of his sharp punctuation and conciseness.

Jazz Off The Record

Lester Young

By Bill Russo and Jerry Mulvihill

Lester Young's influence on jazz in general and on tenor saxophone jazz in particular hardly can be overestimated.

The influence of this solo alone has been great. The first two measures have been played by virtually every tenor man around today and also have served as thematic material for several first-chorus lines—*Bud's Blues* by Bud Powell, is an example.

Young's style includes a considerable amount of chord-based melodic thinking, as shown by his frequent use of arpeggios, or broken chords. On a wind instrument especially, an arpeggio line might be expected to sound stilted and unlyrical, but Lester, despite his fondness for awkward intervals (see Measure 29), maintains a graceful, flowing quality.

Another manifestation of his harmonic awareness is his construction of a melodic sequence to fit a harmonic sequence of chromatically descending sevenths (Measures 5 and 6).

When these chords appear again in Measures 13 and 14, he begins another melodic sequence but breaks away from it, perhaps to avoid too great a symmetry. Against the same chords in Measures 29 and 30, he plays chords built in fourths, very rare in jazz improvisation.

Throughout the solo, Young makes frequent use of the sixth step of the scale (D) on accented beats, a practice that is probably more characteristic of the swing era than of later jazz phases.

In some instances the inclusion of this tone completes a D minor triad, which is played against the chords F, Gm7, and C7. The best example of this polychordal effect is in Measures 24 through 27; the melody in these measures consists wholly of the D minor triad, with the exception of the G#, a single neighboring tone.

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