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'Pete Kelly's Blues'

See Pages 8, 35



HALLMARK will pay—

For Best LYRICS to LES BAXTER'S
New Title Song "Monika"



"I'm
Monika
and
I'm a
bad
girl!"

- plus ★ AN ALL-EXPENSE TRIP
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The story of
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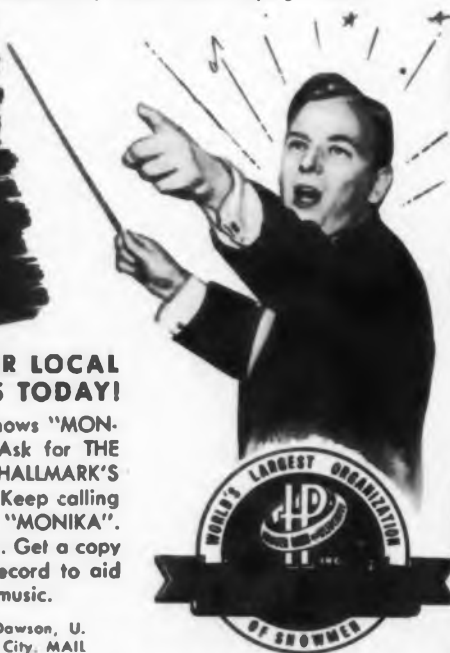
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On the Cover

Jack Webb, Peggy Lee, and Ella Fitzgerald are three of the stars in the newest jazz film to come out of Hollywood, *Pete Kelly's Blues*. For a story on Jack, see page 8. The film is reviewed on page 35.

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The First Chorus

A lot of bandleaders--veterans, rookies, or otherwise--could well spend an evening watching Lionel Hampton work.

This is a man who has won a lot of honors, and has played in just about every spot where it's possible for a jazzman to work, and he also has made a lot of money, and I wouldn't be one whit surprised to hear that he has a good share of it socked away.

Yet, to see him onstand, with his big band behind him, you'd think he was a complete unknown who yet had his reputation to make. He works and he swings and he drives and he sweats.

And people love him for it. He's clicked a couple of notches over 40 now, and those one-niters don't come as easy once you've seen it all, but there is such unbridled joy in this man's eyes once he gets a pair of mallets or drumsticks in his hands, you know he is getting as many kicks as he did when he was a kid working in Los Angeles whom hardly anyone had heard about until Goodman asked him to join.

If a crowd is particularly receptive, Lionel thinks nothing of putting on a show that will occupy the better part of two hours. And no one works harder than he when it's going on. At the vibes one minute, at the drums the next, then two-fingering the piano keyboard, he is like a child on Christmas morning eating candy as if he is afraid there will never be anymore. He is a man who loves to play music. And he shows it unashamedly.

It's refreshing to see a man with such an attitude. And it might behoove a number of leaders I can think of to show just a little more interest in what's happening onstand. It pays off.

The next issue of *Down Beat* will contain our third annual Jazz Critics poll, in which critics from all over the world will select their all-star and new-star choices.

Men like Nat Hentoff, Barry Ulanov, Leonard Feather, Wilder Hobson, Joachim Berendt, Bill Coss, John S. Wilson, and many more are included.

A number of ballots already were tabulated at this writing, and I think you'll find some surprises in store. Some old favorites were not faring too well, and some new names were moving in.

Especially interesting to see is the voting in the alto saxophone division, where Charlie Parker was practically an automatic choice the last two years. You realize what a void his death caused when you see the mental head-scratching some of the critics had to go through to name someone for the chair.

It's in the next *Beat*, on sale Aug. 10.

—jack tracy

RCA Expands Jazz Program

New York—A major new project entitled "The RCA Victor Jazz Workshop" is now under way under the direction of that company's jazz a&r man, Jack Lewis.

Details of the plan are shrouded in secrecy, but it is known that the "Workshop" will afford an opportunity for a number of young artists, some already RCA Victor contractees and others newly signed, to indulge in experimental work. There will be groups involving unusual instrumentation. One date already known to have been cut features Al Cohn with four trumpets and rhythm. Bob Brookmeyer is also contributing a number of arrangements and will be heard with at least two different style combos.

Lewis says that the "Workshop" efforts will all be on 12" LPs and will be released at the rate of one or two a month, in addition to the regular jazz releases.

Maltby Heads Monroe Show

New York—Richard Maltby whose dance band sides on Label "X" have enjoyed healthy sales, was signed as music director of *The Vaughn Monroe Show*, which made its NBC-TV bow July 19. Maltby wound up a series of successful ballroom dates previous to the show's debut.



SOME 35,000 PERSONS attended the recent Philadelphia *Inquirer* Music Festival, which presented a long list of lounghair and pop favorites. Only jazzman in attendance was Erroll Garner, shown chatting here with Tony Martin another star on the roster. Garner's trio currently is at the Blue Note in Chicago.

Institute Of Jazz Studies Continues Work, Growth

New York—Several important new steps have been taken in recent weeks by the Institute of Jazz Studies, the non-profit association which, under the presidency of Marshall Stearns, has been building its archives and expanding its plans during the past year.

On June 28, at a press luncheon at the Ambassador hotel Louis L. Lorillard presented a check for \$1,000 to the Institute on behalf of the Newport Jazz Festival, which also is a nonprofit corporation.

The National Music Council, which represents virtually every music organization in the country, recently elected the Institute to membership.

Several new names have been added to the Institute's Board of Advisors. They include Steve Allen and Dave Garroway; Roy Lamsan, an English professor at Williams college; Eric Larrabee, an editor of *Harpers* magazine; B. F. Skinner, chairman of the department of psychology at Harvard, and Philip L. Miller, of the New York public library.

The Institute now has on its shelves, completed or near-completed sets of every issue of *Down Beat*, *Metronome*, *The Record Changer*, and numerous other domestic and foreign publications. A card index file with thousands of references to these magazines is being built by curator Robert George Reisner.

The Institute is now trying to build a historic collection of jazz memorabilia which may include the original manuscript of Louis Armstrong's book *Satchmo*, the original tenor sax with which Lester Young made his first famous records, and a statue of Charlie Parker

by west coast sculptress Julie MacDonald.

The Institute is still soliciting membership. Inquiries may be addressed to the Institute of Jazz Studies, Inc., 108 Waverly Place, New York 11, N. Y.

Minevitch, 52 Dies In Paris

Paris—Borrah Minevitch, America's "King of the Harmonica," died on June 26 of a cerebral hemorrhage. He was 52 years old.

Minevitch, organizer and founder of the Harmonica Rascals was stricken in his automobile while driving. With him was his wife of three weeks, the former Lucille Little Taylor. He died in the American hospital in suburban Neuilly.

Born in Kiev, Russia, Minevitch came to this country with his family at the age of 10. In 1925 he formed his first troupe of 25 boys ranging in age from 15 to 19, and trained them in a repertoire of jazz and classical numbers. The Harmonica Rascals became successful overnight, appearing in vaudeville and night clubs. The act was a combination of musical dexterity and comic high jinks.

In 1947, Minevitch ended his active role as "King of the Harmonica" and moved to Paris. Up and until the time of his death, he had been producing motion pictures that were made in Paris.

Besides his widow, he is survived by a daughter, Lydia.

Ballroom Ops, Bandleaders In Joint Conclave

Chicago — The National Ballroom Operators Association will hold its annual convention at the LaSalle hotel here Sept. 26-28 this year.

First day's schedule includes a joint meeting between bandleaders, bookers, managers, and anyone connected with the ballroom business. A separate session probably will be held for territory bands in order to better consider the different operating problems they have.

The recently-formed Dance Orchestra Leaders Association will hold a meeting on the 27th, with Les Brown presiding. All bandleaders in the country who can make it are being urged to attend.

Lawrence Cuts Again

New York—Memories of the fine Elliot Lawrence band of the late 1940s were revived here last month when Sol Weiss of Fantasy Records cut a 12" LP with a 16-piece band assembled by Lawrence.

Some of the original Gerry Mulligan arrangements featured by the old band were dusted off for this date. In addition, Lawrence himself wrote arrangements for another Fantasy session cut here featuring the Honey Dreamers.

Fantasy will also release some sides by the Sandoli Brothers' group from Philadelphia, and a date by the Red Rodney quartet.

Chi London House Adds Jazz

Chicago—Most recent room to announce a jazz policy here is the London House, well-known Michigan avenue restaurant which heretofore has never had an entertainment policy.

Due to the success of owners' George and Oscar Marinthal's Rush street club, Mister Kelly's, however, they have decided to put music in the London House, and will open Sept. 12 with the Barbara Carroll trio, hope to follow with groups like Joe Bushkin, George Shearing, and others of that caliber.

Mister Kelly's, meanwhile, continues to do well with its bill of local-lights Jimmy Bowman and Audrey Morris, both singer-pianists, plus singles like Buddy Greco and Hamish Menzies.

Waring Troup In NYC Stand

New York—Fred Waring will bring his Pennsylvanians into Billy Rose's Ziegfeld theater Aug. 8 in a musical presentation called *Hear! Hear!* The show will feature some new material, in addition to numbers with which the organization has been identified for some 30 years.

The Waring group, which includes 50 musicians and entertainers, recently returned from a tour of 185 cities in the U.S. and Canada, and presented *Hear! Hear!* for a week at the Warner theater, Atlantic City, before coming to New York. After the New York date, which ends Sept. 4, they will again take off on a long cross-country tour.

Ewen Penning Gershwin Book

New York—Latest in the long line of books on musical subjects planned for publication next season is a work on George Gershwin, now being written by David Ewen for publication next spring by Holt.

Ewen, author of several previous popular music biographies, including a number of works for youngsters, has been working closely with Ira Gershwin, the late composer's lyricist brother. Probable title for the book is *A Touch of Greatness*.

N.Y. Music Festival In August

New York—Ellenville, N. Y., will be the site of an Empire State Music Festival to be held from early August to Sept. 5. This festival—which will compete with those at Tanglewood, Mass., and Aspen, Colo.—will feature the Symphony of the Air.

Co-directors of the festival, John Brownlee and Jascha Rushkin, are scheduling two symphony concerts a week, two operas featuring stars of the Metropolitan Opera Association, and one pop concert or chamber music performance.

Strictly Ad Lib

NEW YORK

ON STAGE: Gloria DeHaven closed in Seventh Heaven and joined the NBC-TV show, *Make the Connection*, as a panelist . . . Duke Ellington's initial effort as a playwright is completed and ready for production. Duke's play *Mr. & Mrs. Lane*, a drama with music, may get its first showing at a country playhouse in the New York area later this summer . . . Eartha Kitt's Riverside Drive penthouse apartment was ransacked, and the burglars made off with \$32,000 worth of furs and jewelry . . . Songwriters Sammy Fain and Paul Webster have been signed by Ray Golden to provide music and lyrics for *Catch a Star*, a musical which debuts at the Plymouth theater on Sept. 6 . . . Baron Timme Rosenkrantz, Danish nobleman and jazz critic, in town to line up talent for a Negro revue which he wants to take back to Scandinavia for a tour.

ENTERTAINMENT-IN-THE-ROUND: Louis Armstrong was feted at a big party celebrating his 55th birthday at Basin Street, with Duke Ellington, Gordon Jenkins, Jimmy Dorsey, and numerous B'way celebs on hand for the cake-cutting . . . Cafe Society folded suddenly, at least for the summer, for want of a functioning air-conditioning unit; Terry Gibbs endured an uncooled weekend there before the closing . . . Cab Calloway begins a tour of the British Isles Aug. 22 in Glasgow; he'll front a specially-assembled local combo . . . Jimmy Rushing, Miles Davis, and Bud Freeman were last-minute additions to the Newport Jazz Festival while Johnny Hodges and Buck Clayton were last-minute subtractions. Full report in the next issue . . . Johnnie Ray may be the first U.S. star to appear on British sponsored TV, via Sunday at the Palladium in October.

JAZZ: Bob Brookmeyer, now free-lancing in New York, has been writing for several RCA sessions; also, to his own amazement, took part in a Stuyvesant Casino jamboree in the same group as Zutty Singleton . . . *Hear Me Talkin' to Ya*, jazz book edited by Nat Shapiro and Nat Hentoff, has gone into its second printing . . . Nat Pierce, off the road and settled in town, will write for Basie, Woody, and possibly Harry James . . . A remarkable new tuba soloist, Don Butterfield, will be featured on *Five Impressions of Color*, a new suite composed and recorded by Gil Melle for Blue Note . . . Latter label, almost exclusively on a modern kick of late, will release two LPs recorded by George Lewis' New Orleans band just before Lewis' heart attack; also two LPs cut by Sidney Berhet at the Olympia Theater in Paris.

Gene Ammons switched back from r&b to jazz for a Prestige date with Lou Donaldson, Art and Addison Farmer, Freddie Redd, and Kenny Clarke . . . Joe Newman made some more sides for Storyville using Frank Wess, Sir Charles Thompson, Shadow Wilson, and Eddie Jones . . . Milton Hinton played a week with his own combo at Basin Street . . . Cozy Cole and Tyree Glenn, now working on Ted Steele's daily WOR-TV afternoon show, not only play in the combo but also take part in the charades, and offer their views in the forums (on such vital topics as "Should men wear Bermuda shorts?") . . . Tony Parenti will celebrate his 55th birthday, his 37th wedding anniversary, and his 41st year as a professional musician simultaneously on Aug. 6. He's presently working with his trio (Zutty Singleton, drums, and Frank Gillis, piano) at the Metropole . . . Max Roach and Clifford Brown open at the Showboat in Philadelphia Aug. 8 for a week . . . Kai Winding and J. J. Johnson booked into Birdland Aug. 18 . . .

RECORDS, RADIO, TV: Rossano Brazzi, co-starring with Katherine Hepburn in *Summertime*, has become an RCA Victor recording artist . . . Nat Cole will do 10 guest shorts for CBS-TV next season. Most of his appearances will be with the Dorseys on *Stage Show* . . . Gina Lollobrigida waxed a Coral album, *Gina Lollobrigida Presents Music by Minucci* . . . Fred Lowery, the blind whistler, issued an album on his own, newly-formed label, titled *Fred Lowery Whistles for the Birds* . . . George Avakian of Columbia Records headed for the west coast to record Dave Brubeck . . . Tony Arden and Stuart Foster were signed as regular vocalists of CBS radio's

(Turn to Page 30)

Camden To Use Real Ork Names

New York—RCA Camden records has been given the green light by five leading symphony orchestras for the use of their names on the labels of the low priced record line. The five orchestras are The Minneapolis, The Indianapolis, The San Francisco, The Chicago, and The National.

Recordings in the RCA Camden catalog by the five orchestras include the work of the following conductors: Eugene Ormandy, Fabien Sevitzky, Pierre Monteux, Frederick Stock, Désiré Defauw, and Hans Kindler. In recordings issued thus far by the label the five orchestras have been called The Marlborough (Minneapolis), Sussex (Indianapolis), Worldwide (San Francisco), Century (Chicago), and Globe (National).

At the same time that the foregoing was announced, a change in the logo-type of the RCA Camden label was made known. Previously the record label read: Camden Records, A Product of Radio Corporation of America. Now the letters RCA have been added to the trade name making it, RCA Camden.

Laine TV Bow Spots Ellington

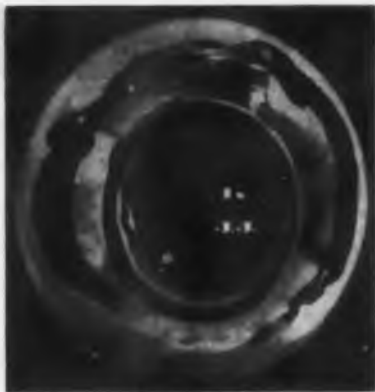
New York—Duke Ellington, vocalist Connie Russell, comedians George DeWitt and Dick Van Dyke, and dancer Shirley MacLaine guested on the premiere presentation of *Frankie Laine Time* on July 20. The hour-long CBS-TV program is the eight-week summer replacement for *Arthur Godfrey and His Friends*.

In addition to Laine, the permanent cast consists of a dancing group of eight, a chorus of eight singers led by Lynn Duddy, and a 24-piece orchestra conducted by Jimmy Carroll.

Columbia Waxes Wally Rose Unit

San Francisco—Pianist Wally Rose's new band was recorded here this month for a 12" Columbia LP by George Avakian.

Rose's sidemen comprise Vince Catolica, clarinet; Dick Lammi, bass; Jerry Butzen, trombone, and Cus Cousineau, drums, and they've been working of late at the Tin Angel and the Italian Village. Four of the sides, which were cut at Jenny Lind hall, have vocals by Clancy Hayes.



THIS ALBUM COVER was named winner of the 34th annual Award for Distinctive Merit by the Art Directors club of New York last month. It is Bethlehem Records' cover of the Kai Winding-J. J. Johnson album, designed and photographed by Burt Goldblatt, who accepted the award on behalf of the company.

Parker Concert Raised \$10,000

New York—Final figures have been announced on the Charlie Parker memorial concert that was held at Carnegie Hall March 31. Gifts and sales of tickets amounted to \$10,698.26. Expenses, including hall rental and New York franchise tax, reduced that figure to \$7,728.86. Federal and state income taxes further reduce that amount to \$5,739.96, which shall be placed in trust for Parker's two sons, Leon and Laird.

The total amount of tax is being held escrow, however, with a view toward appealing to the federal, state, and city authorities to either exempt or diminish the payment.

Board of directors of the memorial fund are Hazel Scott Powell, Mary Lou Williams, Lennie Tristano, William H. Dufty, and Charles Mingus.

Music-Educational Record Series Set

New York—Columbia Records and Silver-Burdette, publisher of educational books, have signed a contract to produce several new series of music-educational records based on material taken from Silver-Burdette books.

This is the continuation of a project started four years ago by the record company and the publisher that resulted in the *New Music Horizons* and *More New Music Horizons* series.

Production of 60 records, or 10 records for school grades from one to six, will make this project the most ambitious undertaking of its kind to date.

Perspectives

By Ralph J. Gleason

WELL, ALL RIGHT, look who has a hit record now! None other than Count Basie, and for the love of Kansas City swing, look where he has it! Right in the rhythm and blues field which up to now has been dominated by the greatest collection of caterwauling, out-of-tune mouthers of inane lyrics since the amateur nights went out of style.

Not that Basie's hit is up there with *Pledging My Love* yet, and maybe it never will be. But the point is that he has a hit. (In case you've forgotten, it's *Every Day*, with Joe Williams on vocal, and please go right out and buy it. It's on Clef).

Out here in Never Never Land, the r&b jocks from Jumpin' George to the Swingin' Deacon and Bouncin' Bill are spinning it like they were doing it for love. And hereabouts, the kids, yes I said kids, are buying it and listening to it and requesting it on the air.

BACK IN MAY, 1954, the following ran in this column at the end of a long harangue about how the Columbia big band push then in full swing was going no place: "... sponsor a coast-to-coast tour of Harry James, Duke Ellington, Woody Herman, and Count Basie playing high school dances free. You know what I think? I think THAT would start them dancing again. Because, in case you've forgotten, there's a whole generation of kids who haven't even HEARD these bands. And when and if they do, . . . look out!"

Well, by now they've heard Count Basie, at least, and if *Monitor* and the other incredible and wonderful summer conniptions on radio and television continue, they'll have heard all the really good bands (the ones Ted Heath DIDN'T hear when he said the British bands were as good as or better than the U.S.A. mob) and this might just be the beginning of a return to sanity in music.

All Basie has done, you see, is to play the same old swinging, Kansas City blues he's been playing for years. Only now he has a modern day blues singer shouting something the kids can latch on to over the band. That did it. Give the other bands a similar break and they can do it, too, because r&b is basically so monotonous that the only thing that has made it last with the kids is you can't help finding a place to put your feet. Keep that and give them something to listen to and we're off! There never have been better dance bands than the good bands.

NEVER MIND the gimmicks, just let the good bands wail and rock and roll in language the kids can understand, and they'll rock and roll with them. It is certainly a pleasure to be able to listen to a blues record again.

Thank you Count Basie. I hope everybody takes the hint.

DAVE BRUBECK

Answers His Critics

A Lot Of Them Are Being Unfair, Insists Jazz' Controversial Pianist

By Don Freeman

DAVE BRUBECK is deeply grateful to the reviewers who have helped his career to date. And, in general, he is not opposed to criticism as one of the livelier arts. But of this he is certain:

He is sick and tired of the bulk of the written criticism which he considers manifestly unfair, often misinformed, at times irrelevant and frequently, he says, based on a woeful lack of understanding and background.

In San Diego for Irving Granz' *Jazz a la Carte* concert, Brubeck said he has kept his feelings largely to himself, but now he is ready to hit back.

"JUST WHAT," he demanded, "what do the critics want from me? In the first place I can think of very, very few critics with the musical training to do their jobs properly.

"I don't expect critics to be great musicians. But I do think they should have put in a number of years studying music, and they should know what they're trying to evaluate.

"They should know, for one thing, that our group is always improvising. They should know that we never play the same tune twice the same way.

"I just read a couple of record interviews—one of our group and the other of a group that has every note they play out in front of them. Yet, both records were judged from the same set of standards. That simply isn't right. And the critic just didn't know enough to judge.

"SINCE WE'RE constantly improvising, a critic should spend, say, 30 nights in a row seeing us in a club. I know that's impossible. But fans do it, night after night. And that's the only way the critics could get a thorough idea of what we're doing.

"The critics say I don't swing. I say we always swing—sometimes we don't swing very much, but it's always enough to be considered jazz. That much I guarantee. The critics say our touch is heavy. They say I pound the piano. To them, I say why don't you listen to *Audrey* or to *Stardust*.

Brubeck said each man in his group expresses himself differently in each song.

"If occasionally I sound heavy, he said, "it's because I want to sound heavy. It's because the mood we want to create is a heavy mood. We want to create all kinds of moods in our music, not only the mood that the critic feels like hearing."

SOME OF THE critics haven't liked the combo from the start, Dave noted. At least they're consistent, he added, but the critics who bug him the most are the ones who've turned on the unit since the *Time* magazine cover... "since we made it."

"This is following the old pattern," Brubeck said. "It's happened before—to Nat Cole, to Stan Kenton, to Gerry Mulligan, to Sarah Vaughan, to George Shearing in a most flagrant example, and even to Duke Ellington.

"The critics deny it, of course, but it's too obvious not to be true. They don't like success. They're restless, these jazz critics we have today. They want to discover an unknown talent, build him up but make sure he doesn't get too popular because that's when they start getting picayune in their criticisms. When an artist gets popular, the critics hunt for flyspecks."

DAVE SAID THEY'RE criticizing him for all kinds of things now—"for not, of all things, being a Negro!"

"Tell me," he declared, "what does that have to do with the music we play? And they say 'Brubeck never struggled.' Never struggled? They should have seen me in 1946—living in a one-room apartment in a housing project. Do the critics think all of this came easy?"

"And then if I call up a critic personally and object even mildly to something they've written, one of them will say: 'But Dave, you've made it now. What difference does it make to you what we write?'"

"That's exactly what a critic told me. Well, it makes plenty of difference what they write about me whether I've been on the cover of *Time* or not.

"YOU'D THINK I'D betrayed jazz by getting on *Time*. One jazz critic actually thought so. He told me he wished we wouldn't get so popular, and he wondered if it were wise to take jazz away from the smoky dives.

"Maybe he thinks we'd play better music if we'd go back to the bordellos in New Orleans. I think it's wonderful to get jazz on the concert stage. Frankly, however, I would really like to see jazz somewhere between the night club and the concert hall. It's bound to happen.

Night club owners, he said, have been fine to him, and he says he's happy to see them make money. But a lot of kids who come to see the group really get hustled in night clubs, Dave main-



Dave Brubeck

Three Years Overdue?

tains. He says it embarrasses him to see what happens — the kids simply don't get their money's worth.

"GETTING BACK TO the jazz critics, Brubeck continued, "I want to say that I am all for constructive criticism—if it's really constructive. Now, I see some of the critics are impatient with us. They say we should move on and do more originals. Well, it so happens we are going to do a lot of originals.

"But if the critics really knew their business, they'd know that back when the group was starting, in 1946 and '47, we did nothing but originals. Where were the critics then?"

"I remember once, back in 1942, I went up to Stan Kenton and showed him one of my compositions. Stan said he liked it very much, but it was too advanced. 'Bring it back in 10 years,' Stan told me.

"I guess I'm three years overdue."

Monday Concerts To Southampton

New York—Herb McCarthy's Bowden Square in Southampton, L. I., is presenting a series of eight Monday jazz nights. The sessions were inaugurated July 11 with an all-star group consisting of Teddy Charles, vibes and piano; Bob Brookmeyer, valve trombone and piano; Charles Mingus, bass; J. R. Montrose, tenor sax, and Rudy Nichols, drums. Master of ceremonies for the entire series will be Mitch Reed, WOR's all-night disc jockey.

Herb McCarthy, whose Bowden Square is a 20-year-old institution in Southampton, intends to present a varied jazz program, with modern as well as Dixieland groups. Dancing is provided the other nights of the week by San Free and his orchestra.



No. 1 is collecting jazz records and player-piano rolls.)

WEBB BROKE INTO RADIO as an announcer on a Los Angeles station. Despite published reports, which he denies with good-humored belligerency, he was never a disc jockey. World War II found him in the air force where, while receiving his pilot's training at a California base, he got a chance to exercise and develop his flair for dramatic by writing, producing, and acting in shows for his fellow trainees and also an air force radio series.

One of his fellow trainees at the same base was trumpet player Dick Cathcart, who handled the musical portion of his programs. This was the beginning

Kelly) is all acting. He is brisk and hard-working, keeps his staff busy but doesn't appear to be a "driver."

HIS LIKING for jazz—jazz of the kind Pete Kelly represents—is genuine, not the pose affected by a number of Hollywood personalities. As to the picture itself and the extent to which he has succeeded in achieving his aim, he like those who worked with him on it, is keeping his fingers crossed. He says:

"I know the music is good, and just right for the picture. I hope no one misunderstands our aim. We weren't trying to prove anything about the music, just making a picture for good entertainment with a jazz musician in

Meet 'Jazzman' Jack Webb

Swing Era Helped Make Him Music-Conscious

TWENTY YEARS AGO this month Benny Goodman opened at the old Palomar ballroom in Los Angeles, and set off a revolution. For the first time, a white dance band featuring jazz soloists, and in which the jazz influence was predominant, was a total and smashing success with a large segment of the youngsters who then comprised the dancing public.

The result was that the average American citizen, in varying degrees of understanding and misunderstanding, became conscious of jazz in music for the first time.

But it was the kids—teenagers and older, but not much older—who formed the solid core of the movement. And with the passing of the swing era, many of them settled down to become part of that large and loyal following attracted and held by jazz of the traditional, swinging variety variously labeled "Dixie," "two-beat," "New Orleans," etc.

ONE OF THOSE KIDS was a youngster named Jack Webb, who at the time this all happened was going to high school at Belmont high in Los Angeles. Belmont, it so happens, is within walking distance of the site of the old Palomar, which burned down in 1938 (about the same time young Jack Webb graduated).

By that time he had developed a "serious interest" in jazz, and he was among those who flocked to the Vogue ballroom (previously "Solomon's Penny Dance," and now a bowling emporium) in downtown Los Angeles to hear Armstrong (then fronting Luis Russell's hand), Henderson, Hines, and other great colored jazzmen.

Unlike many another youngster Webb's interest in the music did not inspire him with any desire to learn to play anything himself; his chief interest at that time was in art. (Painting has since become his No. 2 hobby—

of their long, close association (Dick says "We just sort of heard music 'ear to ear' from the start") that has made the musician something of a musical alter ego to the actor—an alter ego in fact to "Pete Kelly" in both the radio series and the film.

"The idea for a radio series—and ultimately a screenplay—built around a jazz musician had been in my mind ever since the air force days and before," says Webb. "But I knew I'd have to become established in some other way before I could hope to be able to make it myself—and my way. That was one of the reasons we introduced 'Pete Kelly' first as a radio series. I actually didn't have much hope for a sponsor at that time—interest in jazz was at a low ebb then (1950) due to the confusion that resulted from the pop movement—but it was a good prestige show both for me and the network. And it gave me a chance to demonstrate that I could do roles other than the type I had become identified with in radio."

SHORTLY AFTER his release from military service, Webb settled in San Francisco, and it was in that city that he moved permanently from the announcer's booth into the actor's department, scoring his first major success in the title role of *Put Narak for Hire*. In 1949 he returned to Hollywood with his idea for *Dragnet*, and his low-keyed, under-playing of work-a-day but grimly sentimental "Sergeant Friday" that made it an instant hit with radio audiences and in turn in television.

He had done some minor work in films, but after *Dragnet* he was able to do what he had always wanted—make his own pictures—his own way.

Off screen, Jack Webb looks younger, and is a lighter, brighter personality than one expects. The somber, grimness of Sergeant Friday (and Pete

the leading role who would come to life as a real and authentic person. I feel pretty sure that we did that with *Pete Kelly's Blues*."

—emgo

Jazz Sermon On Television

New York—One of the highlights in the experimental series connected with the *Look Up and Live* programs (10:30-11 a.m., EDT, Sundays) presented by CBS TV and the National Council of Churches of Christ in the U.S.A., was *The Theology of Jazz*. The theme of the sermon delivered on July 17 by the Rev. A. L. Kershaw of Holy Trinity Protestant Episcopal Church, Oxford, Ohio, was a defense against the charge that jazz is an "aid to juvenile delinquency."

Musicians Jerry Jerome, Bobby Hackett, Dave Brubeck, and Eddie Sauter were some of the artists who appeared on the show to help emphasize the contributions made by jazz to our heritage as a creative art.

Rev. Kershaw has spoken often on the relationship between religion and popular music.

Recorded 'Hit Parade' Is Back On CBS Radio

New York—*Your Hit Parade* one of radio's longest-running musical programs, has returned to CBS radio on Saturday nights, 10:30-11 p.m., EDT.

Andre Baruch, will host the new version of *Your Hit Parade*. He'll spin recordings by the nation's top bands and vocalists of America's "Lucky Seven" tunes.



Art Tatum

A French Jazz Critic Evaluates The Music Of A Great Pianist

By Andre Hodeir

(Ed. Note: One of Europe's best-known and most respected jazz critics, Andre Hodeir, will contribute from time to time, analyses of jazzmen as seen from his perspective. This provocative piece on Art Tatum leads off the series.)

WHAT IS GENIUS? The ability to create, fertility of ideas, taste, feeling, and technique—are these qualities, when combined in a high degree, indeed when unequaled by any other jazz artist, enough, ipso facto, to justify calling the man who possesses them a genius?

In his notice on Art Tatum's albums, Norman Granz does appear to think so. He goes even further—he entitles these albums *The Genius of Art Tatum*, having first observed that "in the past, the word *genius* has been flagrantly abused."

An so Granz is running risks—risks, however, which his choice of subject diminishes. Perhaps no other jazz artist has been so highly and so unanimously praised by his fellow artists. Even among the avant garde modernists it would be hard to find a jazz pianist for whom Tatum is not the greatest of them all.

THIS EXTRAORDINARILY gifted artist seems to have cast a spell over the younger generation of pianists. What else but admire a man able to conceive and then execute things which others, sometimes able to conceive, simply cannot execute?

So then let us grant that Tatum stands out above every other jazz pianist. And even grant, too, that the sum total of his creative power, his ideas, his taste, his feeling and technique, is greater in Tatum than in any other jazzman.

I am by no means sure I agree, but let us grant it for the sake of argument. Taken altogether, Tatum's abilities average out as something amazing; but should we assign an absolute value to an average, in a field where,

obviously, some elements are infinitely more important than others? Certainly not.

Add up a man's abilities, find the average, and it may be remarkably high; but even so, added-up averages never result in and never express genius.

THE RELEASE OF five 12" LP records entirely devoted to Tatum is an event whose importance has struck everyone in the world of jazz.

True, Tatum has recorded a great deal in the past. But now for the first time this phenomenal musician has been given plenty of room, and about 3½ hours to do what he pleases; until now the clock (in the case of his 78-rpm recordings), presence of an audience, and the playing of fellow musicians always hampered his freedom of expression. Here we have Tatum on his own, free.

For Tatum, no doubt more of a "pianiste d'orchestre" than any other great jazz pianist, to be by himself at the piano, to be allowed to do just what he wants, are factors that definitely go into making up his success. It is not often that a jazzman has had such an opportunity to show his real self and whatever he can do. The intention here, Granz writes, is to record Tatum for posterity.

GRANZ HAS DONE his duty as producer; mine, as critic, is to make an impartial examination of the results. Apart from their remarkable technical quality, they belong in a class by themselves. The European critic, handicapped when he has been unable to hear a particular jazzman in person, in this case can come very close to getting the same effect an American listener would have when listening to Tatum playing in person. We can consider these albums as a panoramic picture which the celebrated pianist, at the high point of a long and brilliant career, has drawn of his own work.

Has the freedom Tatum was given in these recordings had any effect on his repertoire? Have any nonmusical

considerations influenced his choice of music?

Nothing indicates that the choice of *Body and Soul*, *Humoresque*, *The Man I Love*, and *Begin the Beguine*—all old favorites of Tatum—was imposed upon the pianist. This is where I wish to make my first objection—this choice is a little too facile.

WOULD IT NOT have been possible to arrange a program amounting to a sort of anthology of the finest jazz numbers? For example, one could have included *Black and Blue*, *Boplicity*, *Lover Man*, *Minor Encamp*, and *Squeeze Me*.

But as things stand, these albums deliberately sacrifice beautiful melody for sentimental ballads and authentic jazz pieces for popular hits. Too much space has even been given to some particularly doubtful "characteristic" pieces.

But it is not repertoire alone which determines the success or failure of an album of jazz records. Everything depends on the jazzman's attitude toward the material. Louis Armstrong has transformed many a silly tune into a majestic one by simply shifting a few accents or altering a few values; Fats Waller managed to give an unaffected, bantering, and even poetic feeling to the most stupidly sentimental songs; Charlie Parker knew how to play the magician by making appear and then disappear scraps of a melody that should have been rendered in full, hiding them diabolically and then pulling them out of his sleeve, and Lester Young, sometimes from the very first bars of an exposition, has brought out an entirely new melody and made it look like the negative image of the basic theme but purified, touched up, and disconcertingly improved.

Every one of these approaches is valid. What is Tatum's?

UNFORTUNATELY, the one Tatum chooses is the most conventional. Every jazz pianist, even a fourth-rate saloon pianist, ornaments a theme as he plays it; in other words, he does his best to revise it, to reanimate it either by

introducing "personal" harmonies or by fitting arabesques, runs, or arpeggios between the principal motifs so as to bring out the value, by contrast, of the simpler passages which surround them. This also gives the player a chance to display his virtuosity. It is the one Tatum uses.

He shows no evident desire to depart from the main theme. It is all played according to the rules. One need hardly say that Tatum does this better than anyone else. Equipped with greater technical means and a better imagination than one finds in any other pianist, he has an easy time of it doing superbly what I would have preferred not to have seen him bother with at all.

Actually, this lack of ambition comes out in a series of ad lib theme-renditions which, it seems to me, occupy too important a place in these records.

WHY ARE THESE ad lib renditions here at all? One could understand that a pianist of limited resources might wish to avoid monotony at any price; considered in this light, as something modest, the ad lib rendering has some justification, and it would be surprising indeed if the ordinary pianist were not to make use of it. But Tatum is no ordinary pianist.

And so the element of variety thus introduced seems to carry little weight when one considers the major disadvantage that results from it, the however momentary dropping of the tempo and the consequent loss of swing.

As soon as the swing's magic subsides, or is lost, the listener is forced to take this music for just what it is, and then he has got to judge it on its musical substance alone.

One must be willing to make plenty of allowances in order to find some superior qualities in a formless flow of music containing little by way of original ideas.

AS USUAL, TATUM displays virtuosity and an extraordinary sense of harmony and even tries now and then to bring an unexpected element into the recurring monotony of these theme-renditions. He draws upon—and in vain—his extensive imagination, trying to revive themes whose intrinsic weakness could only be saved by radical re-consideration—and that is something Tatum has not dared to try to do.

These theme-renditions are generally too long. That is their main defect. The rendition of *There'll Never Be Another You* lasts almost three minutes, and the coda (also ad lib) is of nearly the same length!

Fortunately, when Tatum starts off on a jazz tempo, the light switches and, more often than not we are faced with Tatum at his best. This back-and-forth shifting is sometimes scarcely perceptible, sometimes abrupt.

IN THE FOURTH case, the tempo gradually glides into the musical discourse and, as phrase follows phrase, little by little brings out a pulsation that has been absent up until now

(in *Louise*, for example); and in the latter case, it appears suddenly, striking a violent contrast which leaves the listener gasping (as in *Humoresque*). One should also mention the "false departures" in quick tempo in *The Man I Love*. All that is excellent.

The albums' high points come in the improvised passages. It is when Tatum seems frankly to abandon the theme that he illustrates it best. The more he frees himself from his material, the more his powers to enrich it increase.

One cannot possibly list all the interesting things, indeed the treasures one finds in these 10 sides. Nor is this the occasion to enter into an analysis of Tatum's style. It is enough if we can point out that while some of his brilliant passages soon show up as formulas—one thinks particularly of a type of "improved arpeggio" which he is apt to use a great deal. Others, on the contrary, stem from authentic musical ingenuity.

TATUM LIKES TO take advantage of a break in the beat to slip in one of those long, confusing runs of his—a favorite trick he has borrowed from Earl Hines but which he is able to use more decisively and more richly, thanks to his incomparably superior technique.

There are frequent passages where Tatum, elsewhere adeptly faithful to the Waller "stride" or the bass 10ths a la Teddy Wilson, stops beating out the rhythm—and yet the tempo keeps right on. A "suggested beat" is what results.

It is likely to disconcert a good many listeners, and the intervals, void of the pulse of bass or drum, will perplex those for whom the mystery of swing depends entirely on a well-defined after-beat. It is here, in precisely this suggesting of an unexpressed beat, that, in my opinion, one will find the most captivating part of Tatum's playing. These breaks in the beat frequently give the freed left hand an opportunity to weave subtle rhythmic patterns with the right hand. It is then that Tatum best succeeds in giving the impression of an orchestral style, with its multiple possibilities; it is then also that he comes nearest to modern jazz.

MORE THAN HIS perhaps too uniformly brilliant playing, more than his harmonic language perhaps too constantly rich in altered or polytonal chords, the rhythmic ingenuity he displays here reflects the very best in his personality.

A close analysis of Tatum's work may bring a number of paradoxes to light; the most difficult of all to explain has to do with what I might call confidence.

It has been remarked, and rightly, that Tatum is not a pianist who "inspires confidence" (in the sense that Fats Waller or Teddy Wilson give an element of support to their side men, a certain security, enabling them to play with an entirely free mind).

Even Tatum's solo playing, from a rhythmical standpoint generally perfect in slow or medium tempo, often becomes jerky, choppy, and sometimes feverish in fast tempo.

Despite the manifest ease and sheer mastery with which he overcomes instrumental problems, one has nevertheless, from time to time, the fleeting impression that his sense of time is loosening.

THIS FUGITIVE impression, which we receive when listening to certain passages of *Yesterdays*, *Elegy* or *Tuboo*, is something Bud Powell, King Cole, or Billy Kyle never give us. In fact, oddly enough, this "unreassuring" pianist is one of those whose taste—or need—for intellectual security has blocked off certain avenues.

In Tatum's playing, the harmonic embellishments, the rhythmic patterns and the fluent runs form a mosaic which is purely decorative. This idea of decoration and ornament also would appear to be Tatum's basic preoccupation in his *This Can't Be Love*, *Memories of You* and *Begin the Beguine*. But overall, too many decorative effects only stand in the way of the continuity and even of the unity of a musical discourse; and Tatum is surely too fine a musician not to realize it.

Is it that Tatum, knowing just what he is doing, deliberately chooses to impose these limits upon his own creations? Or, on the contrary, has the great pianist shied from objectives more difficult to attain and contented himself with a complacent and comforting security?

There are no ready answers to such questions. But the mere fact that they can be asked bodes ill for the future interest in Tatum's work. The future sets little store by the complacencies of the present.

A FEW WORDS remain to be said about the characteristic numbers. Jazz has a small place in them, but Tatum has found it necessary to keep them in his repertoire. At this point we stop believing in the "taste" of which Granz makes so much in his notice.

Tatum does by all means produce some great things in his jazz variation of Dvorak's *Humoresque*—which he maltreats uselessly in the rendition of the theme—but what can one find to say in favor of *Elegie*? Our entire musical education and culture founded on the necessity for masterpieces revolts against that. Furthermore, is there in the entire European repertory of wishy-washy music anything more derisory than Massenet's *Elegie*?

Let there be no claim that Tatum is able to renovate everything. For here, Tatum renovates nothing. He is content to play a kind of little arrangement, in form and content similar to the encore pieces that Horowitz tosses off in defiance of the snobs, pieces whose extreme musical poverty makes

(Turn to Page 12)

Marguerite Piazza Wins New Fame Just 'Doing What Comes Naturally'

WHEN MARGUERITE PIAZZA made her New York supper club debut, she astounded audiences and critics by proving that she is one opera singer who has the talent and showmanship of a veteran club performer.

Displaying her assets in a variety of glamorous, sometimes daring, gowns, Marguerite presented a sparkling, self-contained show. Working with a male dancer and a guitarist, her act incorporated a fast-paced 37 minutes of operatic and popular songs, dancing and dialog and ended with a rousing performance of *When the Saints Go Marching In*. She changed costumes on the floor, sang, danced, and talked without pause, and held the audience completely under her spell.

She since has repeated her success in appearances around the country, playing to capacity audiences at such plush spots as the Coconut Grove in Los Angeles, the Sands hotel in Las Vegas, the Fontainebleau in Miami, as well as a repeat engagement at the Hotel Pierre in New York.

SHE ALSO RECENTLY performed a capsuled version of her act on Ed Sullivan's *Toast of the Town* program, and her unique showmanship has been widely heralded in the daily press and in major magazines.

Miss Piazza finds the change from opera to clubs quite satisfying. "You learn things on a night club floor you couldn't possibly learn on any other stage," she says. "You learn how to please audiences and to adapt yourself to the different problems which each city or club presents. The audiences are also much larger and more diversified in clubs.

"I don't quite understand the fuss about my performing popular songs. I feel that music is music. Didn't Puccini use Italian folk songs in his operas? Those were popular tunes. And then there was a man by the name of Richard Tauber, a leading operatic and lieder singer, who was at the same time one of Germany's favorite singers of popular songs. We, in this country, have become artistic snobs.

"PEOPLE ALSO FORGET my background. They've forgotten that I'm a girl from New Orleans who has always enjoyed singing popular and jazz tunes. I'm just going back to something I've done all my life. It's a big surprise to those who remember me as an opera singer. For me it's natural."

Marguerite started her career in her native city. As a youngster, she learned to play the violin and greatly disappointed her music teachers when she turned to singing instead.

She began studying opera at 15, won several singing competitions, was



The New Piazza

elected queen of a Mardi Gras ball, and had her own radio show for more than a year.

When she arrived in New York several years ago, her first job was with a summer stock operetta company. A short time later, she was signed by the New York City Center Opera company, and when Benjamin Britten's *Rape of Lucretia* was to be produced on Broadway, Marguerite won a part. Although the play was of short duration, she was singled out for special praise by the critics.

ANOTHER FLOP SHOW, *Happy as Larry*, which lasted all of two nights, again brought Marguerite to the attention of the critics, and her performance also attracted the attention of television producer Max Liebman, who was then in the process of building the format of his *Show of Shows*.

Within a matter of days, Liebman signed her as the singing star of the program, and for the next five years, Marguerite represented *Miss Opera* to an audience of millions on the *Show of Shows*. It was also during this time that she made her debut at the Metropolitan Opera, embarked on several nationwide concert tours, and headed her own radio show, *Encore*.

Her first supper club appearance took place about two years ago when she

headlined the bill at the Sahara hotel in Las Vegas and played to capacity audiences and rave reviews. She followed this engagement with equal success at the Edgewater Beach hotel in Chicago.

IT WAS NOT until autumn of 1954, however, that she thought seriously of concentrating on this branch of the entertainment field and began to prepare her specialized act.

Comparing opera and club work, Marguerite explains there's a great deal of similarity in the hard, strenuous preparation involved in both. But, she says, whereas in opera the singer's part is already created, a club act is an entirely new creation.

"IN OPERA, you can only vary the interpretation of a role," she explains, "but when you present a new club act, it's your baby. You have to originate it and see how audiences react to it. It's quite an investment, too. I dare say an opera or music student wouldn't spend half the money preparing for his career that I spent preparing this act."

The next conquest Miss Piazza says she wants to make is in the pop record field.

"I've had some offers from record companies, but they still don't see me in the light I want to be seen in," she said. "I don't want to record *Desert Song* or anything of that kind. It's not that I don't like *Desert Song*, but I don't want to get sidetracked. I'd like to record nice, strong ballads and some novelty songs. I'm looking for a hit record."

—hannah althush

New Benzell Act To Play Pierre

New York — Former Metropolitan opera singer Mimi Benzell will present a new act when she returns to the Cotillion room of the Hotel Pierre in September. Following the trend set by Kay Williams, Marguerite Piazza, and others, Miss Benzell has changed her format to include backing by several male voices, and has added new arrangements, choreography, and costumes.

Basso Buys NCAC

New York—Luben Vichey, a leading basso of the Metropolitan Opera has purchased the National Concert and Artists Corp., one of the two largest concert bureaus in the U. S. The sale also included the Civic Concert Service, Inc.

Oberstein's Records Help The Music Bargain Hunter

By Hannah Altbush

RECORD COMPANIES are romancing the LP buyers with every possible method. Each firm claims to possess the highest hi-fi sound, the finest recording technique, and the greatest artists.

In this strife for LP superiority, there's one manufacturer of long-playing discs who blithely disclaims any competition in his particular field. This manufacturer, Eli Oberstein, caters to the music bargain hunter with a wide selection of music at the lowest prices in the market.

Oberstein's Record Corp., of America produces 10-inch LPs and EPs which sell for 69 cents and 12-inch albums which range from 99 cents to \$1.98. His labels include Royale, Allegro, Varsity, and Gramophone, and discs are issued at a quick pace of 20 to 25 releases a month.

THE UNUSUALLY diversified releases pouring from Oberstein's plant are designed to entice every type of buyer. The scrupulous collector of the classics finds wide selection of symphonic and operatic works in the catalog; for the popular music fan, there are previously unreleased albums by Georgia Gibbs, Kitty Kallen, Jaye P. Morgan, Gordon MacRae, and many other favorites, and for jazz listeners there's a choice of recording by top artists, including Dizzy Gillespie, Sarah Vaughan, Lee Wiley, and Duke Ellington.

According to Oberstein, his best-selling and most profitable line is "mood music," show tunes and standards delivered in a soothing manner.

"Most people want music in their homes," he explains, "but they don't want to concentrate on it. While the connoisseur is able to identify every movement of a symphony, and listens to every nuance in jazz or symphonic music, the average record buyer is content with hearing pleasant music. Most of my recordings are designed for these average listeners, who, I would say, comprise about 98 percent of the nation."

JUDGING BY THE talent and repertoire in his catalog, however, it seems likely that the remaining 2 percent would find pickings satisfactory. Noteworthy is the list of young artists who can be heard on the Royale and Allegro labels—John Brownlee, Giacinto Prandelli, Ralph Herbert, and Albert DeCosta, of the Metropolitan Opera, and among instrumentalists, Leonid Hambro, Oscar Shumsky, and Rosalyn Tureck.

Oberstein has done much of his recording with European symphonic groups such as the Oslo Symphony orchestra, the Berlin Symphony orches-



Eli Oberstein

tra, and the Dresden State Opera orchestra. This summer, he plans to cut two operas in Hamburg, as well as recording additional symphonic works in Florence, Geneva, and Rome.

His profit margin is necessarily small, but Oberstein is successful because he enjoys a steady, large sales volume.

HIS LABELS are merchandized chiefly in drug, chain, and department stores, and many customers buy as many as five to 10 LPs at a time. Some department stores also do lively mail order record business.

Oberstein entered the wax circle in 1924. He helped organize Columbia Records and the Okeh label, and in 1928, joined RCA Victor as head of the record division.

In 1939, he organized the Scranton Record Manufacturing Co.—now known as Capitol Records—and in 1945, he returned to Victor as manager of the a&r department where he remained until 1948, when he founded his Record Corp. of America.

HE WAS ONE of the pioneers who introduced the first recorded jazz, rhythm and blues and country and western music, the swing bands in the '30s and the singers who became the rage in the '40s.

Basically, things today really haven't changed, Oberstein says. "People still want to dance, and TV is actually a giant vaudeville circuit, with the right kind of musical groups, the big band business can easily be revived."

Although sometimes tempted to return to the popular field, Oberstein is content to remain with his line. There's an undiminishing demand for fine, standard music, he says, and there'll always be bargain hunters.

Genius Of Tatum

(Jumped from Page 10)

their inclusion in the program justifiable only because they emphasize the virtuoso's technical dexterity.

FAR FROM audacious in other respects, Tatum throws caution to the winds when he creates the possibility for making such a comparison: since there is virtually no music here, unless it is of the worst, and hardly any jazz, there is nothing but the virtuoso left to judge.

How then when matched against Horowitz' perfection, can inaccuracies, unevennesses of touch, and a broad range of minute imperfections help but appear? And how can these faults help but rid these exercises of their last "raison d'être"?

Such errors invite the severest criticism. It would be unjust to exaggerate them, but everything taken into consideration, these disagreeable interludes are of little importance when one compares them with an outstanding success like *Tenderly*.

All the same, they are elements in a portrait the artist has painted of himself, and painted with sincerity, in these five records. They strengthen the impression of extreme unevenness one has upon listening to them.

TO BE SURE, unevenness is not always irreconcilable with genius. But if the artist of genius runs this risk, he does so almost always through an excess of boldness, and very rarely through complacency or caution. One discerns numerous flaws in Tatum's playing; they all stem from the same source. Something more of discipline, of toughness, of audacity without doubt would have given richer outlets to his brilliant gifts.

If finally, after having paid homage to Tatum's outstanding qualities, I refused to recognize in him a jazz musician of genius, it is because it seems obvious that his very conception of jazz bars his entrance into the world of real artistic creations.

In concluding, one could echo that toughness, ruthlessness, indeed cruelty, are the secrets of genius. These secrets seem in no wise to have been confided to Tatum.

Baker Quartet Will Tour Europe In Fall

New York—Chet Baker will leave on a three-month tour of Europe in September. He will give concert and theater appearances in France, Belgium, Holland, Sweden, Germany, Italy, and Israel. The tour will be followed by a trip to Australia in the spring.

Accompanying Chet on these jaunts will be Russ Freeman, piano; Jack Lawlor, bass, and Pete Littman, drums. Joe Napoli will handle all business matters.

The Devil's Advocate

By Mason Sargent

From Sin Songs to Indiana: For high quality of recorded sound and full-scale annotation with texts in each album, Elektra is one of the leaders in the folk recording field.

Elektra's adventurousness and occasional wit in choice of repertoire is also consistently stimulating. Of its recent endeavors, I would recommend your auditioning *Sin Songs—Pro and Con*, sung by Ed McCurdy (EKL-24); *Courting Songs* with Jean Ritchie and Oscar Brand (EKL-22); *Nova Scotia Folk Music from Cape Breton* collected by Diane Hamilton (EKL-23); *Italian Folk Songs* sung by Cynthia Gooding (EKL-17), and *Once Over Lightly* with Alan Larkin (EKL-21).

Another small company with constantly high standards is Esoteric. By means of an association with UNESCO and the Musée de l'Homme in Paris (among other organizations), Esoteric has issued a brilliant collection of *Music of Occidental Africa*. The record won the Grand Prix du Disque last year, and well it should have. There is an extended range of unique instrumental timbers and some startling drama, all excellently recorded (Esoteric LP ES-529).

Canyon Records, an even smaller company, is devoted to American Indian music, the least generally known and yet among the most exciting strains of American folk music. The best single introduction to the music of the American Indian, quite superior to most of the earlier attempts in the field, is Canyon's *The Song of the Indian* (LP C-6050). Several tribes are represented. Canyon is at 834 N. Seventh Ave., Phoenix, Ariz.

International Music: *World Festival of Folk Song and Folk Dance* is absorbingly diversified selection of music from the second World Festival of the International Music Council, UNESCO. Nineteen countries are represented (Westminster 12" LP WL 5334) . . . *Songs of Corsica*, a collection never before available in this country of music depth are the Mexican melodies sung by Martha Angelici (Angel 12" LP ANG 65017) . . . Also marked by rarity and fire is a set of sardanas, the folk dance of Catalonia. The music is played by the Barcelona Sardana band, whose idiomatically unique instrumentation has a whirling play of sonorities you'll hear nowhere else (Angel LP ANG 64007).

A second volume featuring the uniquely stirring *Amalia of Portugal* has been released. The leading singer of Portugal and the reigning expert on fado songs is heard in eight highly effective performances (Angel LP ANG 64013)

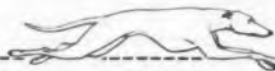
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GREYHOUND

Barry Ulanov

THIS IS my annual appeal for the guitar—at least that's what it seems like to me. Because almost every year, for the 16 that I've been writing professionally about jazz, I've felt called upon to say a word about the plectrum and it pluckers.

Maybe it's because I'm a frustrated fiddler myself (but what violinist isn't?—except, perhaps, Fritz Kreisler, and he's retired) and the guitar is the closest thing to the violin among solo jazz instruments in its range, its widespread adaptability, its string textures. (No, I'm not forgetting the bass; it's a bully instrument, all right, but of a very different color.)

Maybe I feel inclined to put in a plea for the guitar so regularly because, in spite of all the amateurs who strum their uneven way through hillbilly and folk and pop tunes, it still hasn't achieved its proper professional status.

THIS LATEST PIECE of special pleading owes its existence to a recent talk I had with Sal Salvador. I've been quite impressed with Sal's contributions to San Kenton's branch of the Capitol library—you know, the "Kenton Presents Jazz" label. It seems to me that Sal has done more with the opportunity to record regularly for a major label than any of his Kenton colleagues. He's begun to construct a musical identity for himself with his guitar-vibes or piano-bass-drums quartet, and with it to give the guitar one of its few consistent working outlets. He's just begun, too, to realize his potential as a soloist and leader. All these things combined with my own taste for his instrument naturally made a long talk with him most welcome.

Of shoes—and ships—and sealing wax—of cabbages—and kings—and why the sea is boiling hot—and whether pigs have wings: we did talk of many things. We established early on in the conversation his high regard for Charlie Christian, which is, of course, the necessary antecedent for any serious talk about the guitar. When he was a kid in Munson, Mass., he listened to Christian and learned.

Sal, as few of the present generation of guitarists, defines each of his single-string notes with that crystal clarity which was Charlie's, cutting the tones incisively into place as one must to justify the use of a pick. But he didn't stop with Christian, of course. He moved easily along the years into the far reaches of jazz modernity, finding pleasant all his contemporaries on the guitar who had something special to say.

TAL FARLOW, for example, and Jimmy Raney, and Howard Roberts, the coast musician—all make pleasing sounds and construct engaging lines as far as Sal is concerned. That places him, then, where he belongs, up among

the thinkers and the experimenters, the guitar moderns.

That's not quite an accurate description of Sal Salvador—thinker and experimenter. It suggests a daring he'd be the last to claim. No, his role is not to strike out along new paths with the reckless abandon of an explorer or an inventor. He may build some gleaming concrete roads where only dirt or gravel was before, but it won't be without careful planning and sifting and testing of all sorts.

What Sal has to contribute lies along more reflective lines. He's decided, quite firmly, to build his small group into something of permanent importance and let the adventure come that way.

He can do it. Because he's cautious, sometimes almost to the point of timidity, what he does with his guitar and Eddie Costa's vibes and piano and Jimmy Gannon's bass and Jimmy Campbell's drums will make good musical sense, carefully thought out and conscientiously developed. To some listeners, because of the obvious care that has gone into its planning, the playing of his group will sound very much like a cocktail combo, discreet, more or less subdued, and with the melodic line—especially if it's a familiar one—unmistakably clear.

TO OTHERS, it won't appear all that conventional: they'll hear the delicate nuances of guitar and vibes or piano, voiced together or alternating in solo; they'll appreciate the real rapport among the four men and realize how much better integrated the rhythm instruments—the bass and drums—are in this group than is usual for a jazz quartet, even one that plays together as often as this one does.

What I'm hoping is that the general public will listen for the conventional suasion and suavity of Sal's music and that musicians will be attracted by the subtleties and that between them they will give Sal, Eddie, and the two Jimmys the courage to stick together and work together and even experiment together to make a guitar-centered combination an artful part of the jazz world.

You see, for all the range of instruments and ideas and techniques in recent jazz, the guitar has still not arrived at its rightful position in our music. There are still very few big bands that use a guitar in the rhythm section; and there are almost no small groups—trios, quartets, or larger chamber outfits—that are built around the guitar, apart from an infrequent record session or a one-night or two-week club appearance designed to show off this or that guitarist.

WE'RE MISSING something of consequence in our musical environment this way. We're without the large resources of an instrument that can swing and sing, that can set up lines a note at a time or in clusters of chords, that can talk softly but wave a big beat, that can move easily from *Black Is the Color*

Along Instrument Row

Color has been added to the new line of Pedler "Carry-All" clarinet cases. Beautiful effects are available in striking color combinations of greens, maroons, blues and tans. Two additional features of the "Carry-All" are the separate compartments for standard-size music and instruction books, and the extra large compartment for reeds, reed trimmer and swabs. For further information write The Pedler Company, Elkhart, Ind.

Chet Atkins electromatic guitars are now available through Gretsch dealers. The Gretsch-Chet Atkins guitars are available in either solid body or full-body models. Both styles have twin Gretsch-DeArmond built-in pickups, the Gretsch "Miracle Neck," and other features which make Gretsch one of the leaders in the field. For additional information write The Fred Gretsch Mfg. Co., 60 Broadway, Brooklyn 11, New York.

Four new console pianos were introduced by Ivers & Pond, recently. The Modern, French Provincial, Contemporary and the Traditional are all 40-inches high, 56-inches wide, and 24-inches deep. The new models feature I-beam construction, laminated hard-rock maple cap bridge; extra heavy back post construction; and many more outstanding features. The Modern has clean, functional lines and features lighter woods. The French Provincial is available in radiant French walnut. The Contemporary has a hand-rubbed mahogany finish.

Jazz At Metropole On Bethlehem Wax

New York—Jazz at the Metropole, a new series of on-location jazz LPs is being recorded by Bethlehem Records in an exclusive deal signed with the Metropole, midtown jazz spot.

The first volume was released in early July and featured Red Allen, Charlie Shavers, Cozy Cole, Bennie Moten, Herb Fleming, Buster Bailey, and Claude Hopkins.

of *My True Love's Hair to Steel Guitar Rag to Something's Gotta Give to Flamenco to a Bach Invention* and make it all at the very least acceptable and at the very best inspiring.

It's the instrument, after all, of Segovia and Gomez and Christian; it's the natural heir of centuries of lovely European music and the logical core of a blowing tradition all our own. It should not be neglected, nor should those who are doing something to redeem it from its puzzling obscurity.

The following single releases were the best received for review for this issue. Titles in capital letters indicate the ranking side. LPs and EPs received for review are discussed at length.

Five-Star Discs

- THE GIRL UPSTAIRS** / *You're My Love*—David Carroll (Mercury 70658)
SONG OF THE DREAMER / *Don't Stay Away Too Long*—Eddie Fisher (Victor 47-6196)
THE RAIN SONG / *Poor Little Monday*—Eddie Fontaine (Label "X" 4X-0151)
TEDDY BEAR / *Please Be Kind*—Betty Madigan (MGM 12022)
THE YELLOW ROSE OF TEXAS / *Blackberry Winter*—Mitch Miller (Columbia 4-40540)
THE HOUSE OF BLUE LIGHTS / *Midnight Sun*—Pat Morrissey (Decca 9-29554)
EVERY DAY / *Piddily Patter*—Patti Page (Mercury 70657)

Four-Star Discs

- BLUE LOVER** / *Realize*—The Three Chucks (Label "X" 4X-0150)
FORGIVE THIS FOOL / *You Wanted to Change Me*—Roy Hamilton (Epic 5-9111)
PRETTY LITTLE MISSY / *Baby, Your Sleep Is Showing*—Louis Armstrong (Decca 9-29546)
HE NEEDS ME / *SIMPLICITY*—Les Brown (Capitol 45-13961)
LET'S MAKE THE MOST OF TONIGHT / *Just Between Friends*—Kitty Kallen (Decca 9-29593)
YOUNG AND FOOLISH / *Heart*—McGuire Sisters (Coral 9-61455)
ALLEY OOP! / *Laughed and Laughed*—Marjorie Raeburn (Capitol F 3180)
HUMMINGBIRD / *Saturday Night*—Don and Lou Robertson (Epic 5-9110)
MAN IN THE RAINCOAT / *Today and Every Day*—Lita Roza (London 45-1589)

Three-Star Discs

- HEART OF GOLD** / *You're My Destiny*—Joe Barrett (Decca 9-29573)
THE OTHERS I LIKE / *Piddily Patter*—Burton Sisters (Victor 47-6186)
THE GIRL I CAN'T FORGET / *Whit Violets*—Ricky Denell (Benida 5038)
SO DEAR TO MY HEART / *Without a Girl*—Skip Farrell (Decca 9-29557)
HAPPY TIME MEDLEY / *Madalaina*—The Gaylords (Mercury 70660)
FREDDY / *Pass the Plate of Happiness Around*—Guy Lombardo (Decca 9-29587)
KISS ME AND KILL ME WITH LOVE / *If It's a Dream*—McGuire Sisters (Coral 9-61454)
FOR THE VERY FIRST TIME / *Song of the Dreamer*—Bunny Paul (Capitol F 3178)

Albums

Joe Derise

Comes Love; It Might As Well Be Spring; My Romance; Maybe; How High the Moon; A Fine Romance; Mountain Greenery; How Long Has This Been Going On?

Rating: ★★★

Derise, best known previously for his work as vocalist and guitarist with Claude Thornhill and as director of the Four Jacks and a Jill vocal group, makes his first LP appearance on this package.

His is an individual style, something akin to the singing of Jackie Paris, and his own piano playing and the accompaniment of bassist Milt Hinton and drummer Osie Johnson is just right.

But he lacks mainly a good singing voice, and musicianly though his efforts may be, they may have difficulty getting across to either the pop or jazz markets.

Also evident is some of the tense-ness that must inevitably accompany a first recording date. (Bethlehem LP BCP 1039)

Bill Hayes

High Noon; You're Nearer; Charmaine; Wanderin'; Tulips and Heather; How Do You Speak to an Angel?; Padam-Padam; Say You'll Wait for Me

Rating: ★★★

A package released by MGM to capitalize on some of the popularity Hayes has received in his new role of Davy Crockett. These were waxed for the label when Bill was doing the *Show of Shows*, and they all are done well, if not in exactly inspired fashion. Chiefly for those who have become Hayes fans recently and would like to hear this more formal aspect of his singing. (MGM EP X-312; Two Records)

Interrupted Melody

Habanera; Musette's Waltz; Il Trovatore; One Fine Day; Squidilla; Immolation Scene; My Heart At Thy Sweet Voice; Over the Rainbow; Vol Che Sapete; Anchors Aweigh; The Marine Hymn; Don't Sit Under the Apple Tree; Waltzing Matilda; Excerpts from Tristan and Isolde

Rating: ★★★★★

Despite the selections used in this motion picture album this is by no means music for longhairs. Instead, it is a well-paced most listenable record, with Eileen Farrell and the MGM Symphony orchestra obviously striving to reach the large audience which will see the picture of the same name, a biography of the noted diva, Marjorie Lawrence.

Music is full, and the performance as portrayed on the record is deserving of a most careful listen. (MGM P 7" EPs X-304)

Warning Given To Songwriters

The recent indictment of three California song sharks for allegedly defrauding a professor of \$5,000 to "promote his song" focuses attention to this racket that picks the pockets of thousands of inexperienced songwriters, said Milton Rettenberg, director of the music editorial department of Broadcast Music, Inc.

Rettenberg cited misleading advertisements, brochures and direct-mail solicitations which promise advice, "constructive criticism," publication, even recordings—all for a fee, of course—as methods the sharks use to cheat the naive.

"These charlatans," Rettenberg said, "will enthusiastically accept your song, regardless of its merits, or, set your lyrics to music for fees ranging from \$20 to several hundred dollars.

"Or they will record your completed song for a fee and send you a catchphrase contract that will cost you hundreds of dollars."

He emphasized that these persons who promise publication are not legitimate music publishers. "Simply operators who skirt the edges of the law," he said, "they might provide a printing service . . . but at exorbitant prices. In every instance, the cost to the songwriter through the song shark method is far more than he would ordinarily pay to any legitimate printer."

Stressing that songwriting is a highly competitive profession, Rettenberg also told of the staggering odds facing the amateur writer.

"During the fiscal year ending June 1, 1954," he said, "about 50,000 songs were registered for copyright in Washington. Of those 50,000 songs, only 9,000 were published. Of the 9,000 published, less than 100 reached best-seller proportions, and just about 99 per cent of those were written by experienced, professional songwriters."

However, for those who are determined to go ahead and write a hit song, Rettenberg offered the following tips:

1. Never pay a publisher any money for the publication of your manuscript or the recording of your song. Any publisher who asks any fee is not running an ethical, legitimate business.

2. To submit a completed song to a reliable publisher, it is necessary only to have the melody line placed on manuscript paper, with the lyrics written below the melody and harmonies indicated. If you are unable to do this yourself, some local musician may do it for you for a small fee.

3. Submit a copy of your song to as many reliable publishers as you wish; their addresses may be found in publications devoted to music.

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

Chet Baker
Sings and Plays

Let's Get Lost; This Is Always; Just Friends; I Wish I Knew; I Remember You; Daybreak; You Don't Know What Love Is; Grey December; Long Ago and Far Away; Someone to Watch Over Me
Rating: ★★★

It takes a singer with considerable skill and experience to sustain interest over a 12" LP. Very few have thus far succeeded, with perhaps Frank Sinatra's *In the Wee, Small Hours* the prime example of how it should be done.

Chet just doesn't have the equipment to assay a project of this size. An occasional single release to satisfy those fans who are moved by his vocalizing might better be in order.

I am still amazed, however, by the number of persons, chiefly feminine, who are gassed by him. His voice is much like Mel Tormé's—husky, whispery, almost ephemeral. Saving grace is his sense of phrasing, almost always present in an instrumentalist who

sings, but lyrics have meanings, and Chet doesn't seem to grasp them often enough.

He does play some excellent horn in spots, and the backing by Russ Freeman, piano; Red Mitchell and Carson Smith, bass; Bob Neel, drums; Bud Shank, flute; Corky Hale, harp, and a string section, is competent. Just barely three stars. (J.T.) (Pacific Jazz 12" LP 1202)

Paul Barbarin
New Orleans Jamboree

Gettysburg March; Screamin' the Blues; Lilies of the Valley; First Choice; Tiger Ray; L'il Lisa Jane; Careless Love; Mon Cherie Ami; The Second Line; When the Saints Come Marchin' In
Rating: ★★★★★

A lusty New Orleans session that, except for *Saints*, stays away from the too-often-played and explores some little-heard material.

Ever onhand are the driving drums of Barbarin, who has the seemingly simple but difficult to find knack of keeping a swinging beat going no matter what else may be going on. Trumpeter John Brunious plays stimulating lead, clarinetist Willie Humphrey excels on the ensemble work, and Danny Barker plays his usual effusive banjo. Also on the premises are Bobby Thomas, trombone, and Lester Santiago, piano.

Band sets itself a remarkably high standard on *Gettysburg* and pretty well keeps up the pace all the way, though I am more enamored of the group when it plays in collectively swinging ensemble than when the soloists take over. Very good fare, however. (J.T.) (Jazztone 12" LP J-1205)

Charlie Barnet
Hop on the Skyliner

Skyliner; Gulf Coast Blues; The Moose; Things Ain't What They Used to Be; Oh! Miss Jackson; Pow-Wow; Drop Me Off in Harlem; Shady Lady; The Great Lie; Strollin'; Xango; Smiles
Rating: ★★★

A group of sides cut by Barnet in the mid-'40s, some of which have never before been issued.

Charlie had a jumping band at that time, and with the addition of Roy Eldridge in the recording studios on some of the sides, it was nearly a great one. Eldridge is restlessly and joyously vibrant on his efforts, as if he had so much to say, he couldn't get it all out, and you'll also hear Peanut Holland, who has been in Europe for years, Howard McGhee (who wrote *Strollin'*), and the lavishly talented Dodo Marmarosa, who could have forged a brilliant pianistic career. *Pow-Wow* is almost all his, and his work certainly does stand up over the years.

Recording quality is surprisingly good; especially so if you bought any of these as singles in the days when shellac was scarce and records were pressed (seemingly) out of old gravel roads. (J.T.) (Decca 12" LP DL-8098)

Johnny Hodges
Dance Bash

Perdido; Mood Indigo; Squatty Roo; Rose Room; Blues for Basie; My Night to Love; This Love of Mine
Rating: ★★★★★

First five sides account chiefly for the rating, as Johnny and his cohorts romp skillfully through four time-tested vehicles and an original (?) blues. Al Hibbler sings the last two.

Personnel on the instrumentals comprises Hodges, alto sax; Arthur Clarke, tenor; Harold Baker, trumpet; Lawrence Brown, trombone; Leroy Lovett, piano; John Williams, bass, and Louie Bellson, drums.

Perdido, which has been just about played to death over the past decade, gets adrenalized here when played by the guys who started the whole thing. Shorty Baker's trumpet is a highlight, as he toys humorously with *Donkey Serenade*, then opens up. Why he hasn't been recorded with his own group yet is one of the mysteries that lies with the muses. He plays beautifully in a tight cup mute on *Indigo*, growls ala Cootie Williams on *Squatty Roo*, and just about steals the whole session.

Hodges swings well on *Perdido*, is in his real element on *Indigo*, but runs into a fast tempo on *Squatty* and his playing tends to become staccato and



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disjointed. The great sound of Lawrence Brown marks his solos, and newcomer (to records) Clarke acquits himself well.

David Stone Martin's cover is a remarkable one. (J.T.) (Norgran 12" LP MGN-1024)

John Mehegan

The First Mehegan

Cherokee; The Boy Next Door; Blue's Too Much; Thou Swell; Taking a Chance on Love; Sirod; Uncus; Stella by Starlight

Rating: ★★★★★

Here is a real talent, one who has a gleaming jazz future. There is confidence in Mehegan's attack, and knowledge in his notes, and he swings. John has absorbed many influences, from Teddy Wilson and Nat Cole to Bud Powell and Lennie Tristano, but he has welded them all into an expression of his own beliefs and personality. He has a message.

First four sides have Charlie Mingus on bass and Kenny Clarke, drums. Last four spot guitarist Chuck Wayne, bassist Vinnie Burke, and drummer Joe Morello.

Aside from Mehegan, who plays superbly on all the bands, you may be as impressed as I was by Mingus on *Thou Swell*, Chuck Wayne on *Stella*, on which he and Mehegan play like Siamese twins, and by the drumming of both Clarke and Morello — always pulsating, always helpful, always tasteful.

This one Savoy calls *The First Mehegan*. The second is already being eagerly awaited by at least one person. (J.T.) (Savoy 10" LP MG-15054)

Charlie Parker

Memorial

Barbados (two takes); Constellation (2); Parker's Mood (2); Perhaps (2); Marmaduke (2); Donna Lee; Chasing the Bird; Buzzy; Milestones; Half Nelson; Sippin' at Bell's (2); Billie's Bounce; Thriving on a Riff

Rating: ★★★★★

Another wealth of material for jazz fans, with 10 of the bands representing takes never before released by Savoy. It's Vol. 2 of a series, and apparently the company is going to perform the remarkable service of putting on LP every scrap of Charlie Parker it has on tapes and discs.

Complete personnel on every side is listed, and Rudy Van Gelder's remastering job is a good one. Only suggestion I could offer would be to include recording dates whenever possible, in order that the many students who will be using these as study examples of improvisation might be able to compare the sides from a chronological standpoint.

This series is just about a must for any serious jazz collector. (J.T.) (Savoy 12" LP MG-12009)

(Continued on Page 18)

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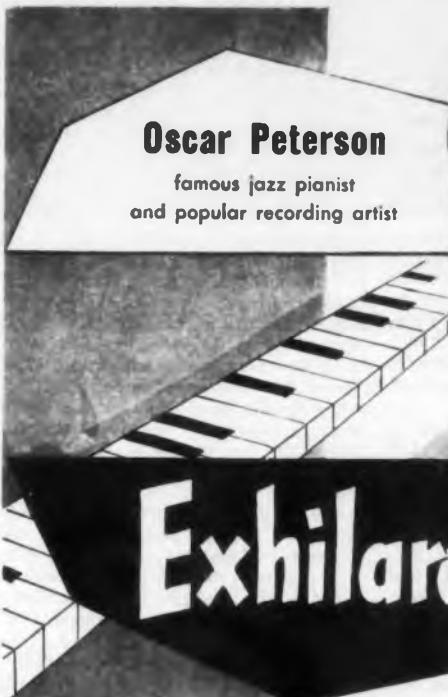
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Jazz Reissues

(Ed. Note: Here is a compilation of many of the jazz reissues that have been released in the last few months. As space permits, we will run others.)

COUNT BASIE—★★★★ *Lester Leaps In* (Epic 12" LP LG 3107). A cornucopia of Pres-with-Basie sides from 1936 to 1940 including seven with full band, two (*Dickie's Dream* and *Lester Leaps In*) with septet, and three from the famous Jones-Smith, Inc., quintet date. Jimmy Rushings sings on *Boogie Woogie*. Among the band numbers are *Taxi War Dance*, *Clap Hands*, and *Rock-a-Bye Basie*. This is a set no one should be without. Full personnel and recording dates given.

CHARLIE BARNET—★★★ *Town Hall Jazz Concert* (Columbia 12" LP CL 639). The concert was in 1947 and among the men in the band were Clark Terry, Jimmy Nottingham, Clifford (Bud) Shank Jr., (No solos) Dick Shanahan and Claude Williamson. Vocals were by Bunny Briggs and Jean Louise and arrangements by Neal Hefti, Andy Gibson, Ralph Burns, Billy May, and Billy Moore. It was a swinging band; there are some good solos (especially by Clark Terry); and the LP recalls happy, nostalgic memories of the waning years of swing era big band prominence. Good notes by Barnet himself. The band that held the volume control was a little unsteady.

BUNNY BERIGAN—★★★ *Bunny Plays Bix* (Victor EPAT 434). A 1938 session in which Bunny and a small

band including Georgie Auld, Joe Lipman, and Buddy Rich played four Bix tunes. The songs are generally over-arranged and there's not enough extended solo blowing by Berigan, the best jazzman on the date. The performances are more of a historical curiosity than moving jazz.

BUNNY BERIGAN—★★★★ *Take It, Bunny* (Epic 12" LP LG 3109). A set of interesting 1935-'36 dates, including an early recording by a Glenn Miller orchestra. Among the men heard on the sides are Eddie Miller, Ray Bauduc, Jack Teagarden, Artie Shaw, Dave Tough, Joe Bushkin, and Matty Matlock. Included is the 1936 small band Berigan *Started* with vocal. Wonderful Berigan horn throughout. The notes for all these Epic reissues would be more valuable if they just listed full personnel and recording date for all sides, and cut out the adjectives. Dig that Steig cover.

CHARLIE CHRISTIAN—★★★★ *With the Benny Goodman Sextet and Orchestra* (Columbia 12" LP CL 652). An excellent assemblage of sides as made by the late, great Charlie Christian who was a similar liberating force to the guitar as Blanton was to the bass and Lester Young to the tenor. There is one big band number and the rest are sextet sessions including a previously unissued warmup, called here *Waitin' for Benny*. Also previously unreleased is a short take cut in rehearsal (*Blues in B*) and several choruses on other tunes spliced from unissued takes. Among Christian's colleagues on these 1939-41 meetings were

Hampton, Basie, Cootie Williams, Auld, Jo Jones, and Dave Tough. An essential LP.

BOB CROSBY—★★★ *The Bob Cats Ball* (Coral 12" LP CRL 57005). All but two of these are with full band rather than with the small combo Bob Cats, so the musical interest is correspondingly lessened. However, there are several good solos by the sidemen, Eddie Miller and Bob Zurke among them. Packaging is disgraceful with no recording dates or list of personnel. Recordings date back to 1930. Decca's reissue of the Bobcats (Decca 12" LP DL 8061) contains much better jazz.

ALLEN EAGER—★★★ *Allen Eager, Vol. 2* (Savoy LP MG-15044). Four sessions (three from 1947 and one from 1946) make up this set. Among the musicians are: Terry Gibbs, Duke Jordan, Curley Russell, Max Roach, George Wallington, Doug Mettome, Leonard Gaskin, Stan Levey, Kai Winding, Marty Napoleon, Eddie Safranski, and Shelly Manne. No composer credits. At this stage of his development, Eager's Lester-derived modern horn swung but displayed little voice of its own on these sides. There are, however, interesting brief choruses by some of the other sidemen. The set is also of historical value in terms of one facet of activity in the mid-bop era.

ERROLL GARNER - DODO MARMOSA—★★★★ *Piano Contrasts* (Concert Hall LP CHJ-1001). Reissues of Dial sessions made several years ago. Red Callender and the late Harold West accompany Garner while Harry Babasin (cello and bass) and Jackie Miles are with Dodo. Two highly individual stylists in characteristic form.

BOBBY HACKETT—★★★★ *The Hackett Horn* (Epic 12" LP LG 3106). Hackett sessions made for Vocalion from 1938-'40. Among those on hand on some sides are such men of free-speaking distinction as George Brunis, Pee Wee Russell, Eddie Condon, Brad Gowans, Dave Bowman, and Ernie Caceres. Almost all the sides, however, are too section-heavy in the background with not enough real ensemble improvisation. In general, however, the collection is a pleasure. Especially, of course, because of Mr. Hackett's neatly lyrical horn. Vocal by Linda Keene on *Blue and Disillusioned*. Full personnel and recording dates given.

JOHNNY HODGES—★★★★ *Hodge Podge* (Epic 12" LP LG 3105). A dozen excellent small band sides cut by The Rabbit for Vocalion between 1938-'39. His then Ellington associates included Cootie Williams, Harry Carney, Sonny Greer, Lawrence Brown, bassist Billy Taylor, Freddie Guy, Otto Hardwick, and Duke himself on piano. These are ageless sides and Epic deserves credit for reissuing them along with several other important sounds of that era in its *Epic in Jazz* series. I wonder what gave the girl who wrote the notes the idea that these Ellington sidemen were "Dixie musicians." Full personnel and recording (Turn to Page 23)

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Clarinet (Matlock)

Tenor Sax (Miller)

Trombone (Schneider)

Down Beat, August 10, 1955

Chicago, Ill.



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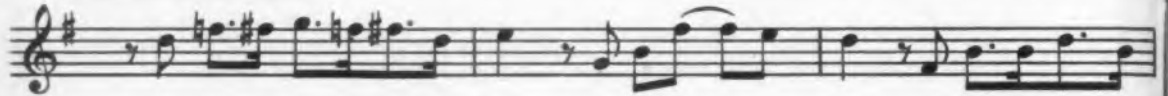
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Clarinet

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'Up Beat' Offers 'Pete Kelly's Blues' Solos

The solos in this *Up Beat*, as played by clarinetist Matty Matlock, tenor saxist Eddie Miller, and trombonist Elmer (Moe) Schneider, are taken directly from the soundtrack of the new jazz film, *Pete Kelly's Blues*, and should be of much interest to instrumentalists, in that they all are

on the same tune, enabling you to compare easily styles of three jazzmen.

Matlock, well-known alumnus of the Bob Crosby Bob Cats, plays the bridge and last eight bars of *I Never Knew* as his solo.

Eddie Miller, also from the original Bob Cats gang, plays the third eight bar section of *What Can I Say After I Say I'm Sorry*.

Schneider, a top studio trombonist, plays the first 16 bars of *Never Knew* after a pick-up break.

le

Two Eddie Miller Examples

Tenor Sax

ENS. 8 7 SOLO

ENS. 8 *Fine*

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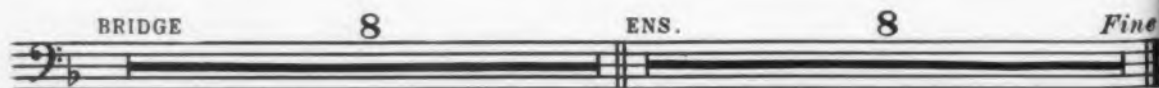
ENS. 32 TROM. SOLO 16 TENOR SOLO

ENS. 8 *Fine*

WHAT CAN I SAY AFTER I SAY I'M SORRY, By Walter Donaldson and Abe Lyman. Copyright 1926/ Copyright Renewal 1954. Miller Music Corporation. Used By Special Permission Copyright Proprietor.

Trombone

Elmer Schneider Shows How



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Jazz Reviews

(Jumped from Page 18)

dates given. Two sides not included in this album (*Wanderlust* and *Rendezvous in Rhythm*, are available on Epic EP EG 7045—*Here's Johnny Hodges*).

BILLIE HOLIDAY — ★★★★★ *Lady Day* (Columbia 12" LP CL 637). A dozen of the greatest jazz sides ever made, the 1935-'37 small band sessions with Teddy Wilson, Koy Eldridge, Benny Goodman, Ben Webster, Chu Berry, Bunny Berigan, Cozy Cole, Buster Bailey, and several others. An endlessly enjoyable record.

JIMMIE LUNCEFORD — ★★★★★ *Lunceford Special* (Columbia 12" LP CL 634). George Avakian has added four more numbers to the previously released 10" *Lunceford Special* LP. He has not, however, provided complete personnel or recording dates—both essential in a set of this kind. The sides were recorded from 1939-'40, and among the swinging sidemen were Trummy Young, the great Jimmy Crawford, Willie Smith, tenor Joe Thomas, Edwin Wilcox, Al Norris, Moses Allen, Enook Young, Gerald Wilson, and Paul Webster. This was one of the best of the large bands and often, one of the most imaginative. It had style, power and ease and is still a ball to hear. Included are such Lunceford perennials as *Uptown Blues*, *White Heat*, and Mary Lou Williams' *What's Your Story Mornin' Glory*.

DJANGO REINHARDT — ★★★★★ *Swing from Paris* (London LB 810). Eight sides apparently cut by Django between 1934-39 with the Quintet of the Hot Club of France. Stephane Grappelly on violin and the unquenchable Django are featured. Rating is for the great guitarist.

ARTIE SHAW — ★★★★★ *My Concerto* (Victor 12" LP LPT 1020). An interesting set of big band reissues made between 1940-'45. Highlights are: Lips Page in *St. James Infirmary*; Roy Eldridge in *Summertime*; Les Robinson's alto in the *Blues* from William Grant Still's *Lenox Avenue Suite* (the trombone solo therein is, I expect, by Vernon Brown rather than Jack Jenney as asserted in the notes); Billy Butterfield in the *Concerto*; and Shaw himself in several places. This was often a beautifully blended band and one of the few (as shown on some of these sides) that used strings imaginatively. As I remember, Paul Jordan was responsible for the skilled use of strings in the arranging, and he is also represented here as a writer of two originals (The initial, non-jazz part of *Suite No. Eight* is particularly interesting). Notes are lacking in full personnel details and there are no recording dates.

ART TATUM — ★★★★★ *Here's Art Tatum* (Brunswick 12" LP BL 54004). Reissues of Decca sessions recorded

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around 1940. Six are Tatum alone and
six present him with Tiny Grimes and
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ticularly when Art's on his own. Art
is even better when he has more space
than three minutes as his recent series
on Clef so strikingly indicates, but
these are well worth having.

**LENNIE TRISTANO-ARNOLD
ROSS — ★★★★★ Holiday in Piano** (Em-
Arcy LP MG-26029). Reissues of Key-
note sides made several years ago. The
Tristano sides include Billy Bauer and
Clyde Lombardi (with Bob Leininger
on bass on one). Ross's four include
some fine Benny Carter alto, first-rate
Allan Reuss guitar, and good rhythm
from bassist Arnold Bernstein and
drummer Nick Fatool. Set is particu-
larly valuable for having restored to
public print Tristano's absorbing early
linear investigations.

**SARAH VAUGHAN — ★★★ With
John Kirby and his Orchestra** (Riv-
erside RLP 2511). Four rare early
Vaughan sides cut originally for Crown
in January, 1946. Accompanying her
was John Kirby's unit with Clarence
Brereton, Buster Bailey, Russell Pro-
cope and Bill Beason. Album also con-
tains four instrumentals by Kirby cut
in September of that year with the
same personnel except for George Taitt
on trumpet, Hilton Jefferson on alto
and Hank Jones on piano. It's Hank
who makes the instrumental sides par-
ticularly interesting from a modern
jazz perspective. Otherwise they're
rather overpolite and characteristically
overstylized and lower the rating for
this set. As for Sarah, she's delightful
and it's also kicks comparing the in-
genuous-voiced Sarah in the early
stages of her distinctive style with the
contemporary poised and assured "di-
vine one."

**JOE VENUTI-EDDIE LANG —
★★★ With Tommy Dorsey, Jimmy Dor-
sey, Phil Napoleon** (Label "X" LP
LVA-3036). Four sides have violinist
Venuti and the late, brilliant guitarist
Lang in a 1929 Phil Napoleon unit. The
more interesting four include those
with just Venuti, Lang and pianist
Frank Signorelli (two in 1928 and
two in 1930). On one of the 1930 dates
there is a tenor added (said by the
notes to be Pete Pugiglio) while on
the second, there's a clarinetist. One
discography says both are Jimmy Dor-
sey. The rating would be higher except
for the collective heaviness of the four
Napoleon sides, but the LP is recom-
mended, especially for Lang. The hot
Venuti is also worth digging.

**BOB ZURKE — ★★ Tom Cat on the
Keys** (Victor 12" LP LJM-1013). Liner
notes give no personnel but these were
Crosby-like big band sides but in 1938.
Arrangements are generally dull and
aside from Zurke and an unnamed tenor
(who may be Eddie Miller), there is
little spontaneity. But it's good hearing
Zurke's driving piano again.

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By Robert Oakes Jordan

IN THE WORLD of hi-fi, one of the best-known trade names is Radio Craftsmen. In the past, its name has been one of the bywords of every major dealer in high fidelity equipment, and the firm has provided the public with excellent hi-fi results for many years.

Now, however, they have taken a radical step, and have completely eliminated dealerships. They sell their products only by mail.

I have no idea of what the new policy will produce, nor what it evolved from, but I do know that if the gentlemen at Radio Craftsmen succeed, you will see a lot of the Sunday morning hi-fi "economists" in the industry doing the same thing. From the letters I have received in the past several years from

the readers of this column, I know one of their largest collective problems has been: *Where to buy good equipment, that they know is fully warranted, and from a dealer who will stand back of his published sales policies.*

The majority of these hundreds of reader letters are in the nature of problems the individual owner or prospective owner has run into in pricing, testing, and buying hi-fi gadgets. Many, many letters include all of these and the additional problem of faulty equipment. All manufacturers, including Craftsmen, have their "lemons," and in many cases the dealer is a buffer between the manufacturer and the customer.

From many wholesalers and dealers like Allied Radio in Chicago, you can buy with confidence, especially when they have been in business as long as Allied Radio. In many cases this is not true, and the "dealer" is in business only long enough to milk the profits from the hi-fi fattened cow. With

these "enterprising" shopsters, you as the customer won't have much of a chance on the "returns."

So let's take a look at what this move to mail distribution system by Radio Craftsmen will mean to, say the service man stationed in Guam where there are no hi-fi selection centers; or the bandsman who travels and never can be sure of which is the retail store with an honest policy; or the younger hi-fi enthusiast who wants good equipment at a price which doesn't include the middle man's profit. All of these want some assurance that a warranty policy protects them in the case of lemons.

Well, Radio Craftsmen has a solution for each in its new policy. Not only has their equipment been good in the past, but now it must be made, inspected, and quality controlled on even stricter standards than before. Craftsmen is not the first to do this direct mail bit—Heath Kit has been successful for years at it, and their equipment is exceptionally good.

The next few years will see many hi-fi manufacturers and dealers fall by the wayside, people who buy the equipment are not nearly so interested in the boom, bang, bumps, and grinds of startling hi-fi as they once were.

Now, and rightly so, they want value and results for their dollars, and the results are manifold in their favorite type of reproduced music and voice. Those who buy by mail should be happy with the price drop in Radio Craftsmen equipment, and with their 15-day trial guarantee you can have your fill of "testing" your system without some overanxious salesman twisting the knobs of his "B-50" control panel.

In this case, "factory-to-you" is a break and may be a trend in the industry which will happen despite the overabundant conversation against it. I can not help but feel there is an honest dollar to be made for those who try direct mail distribution every time I see the mammoth Montgomery Ward Building, the many Sears Roebuck stores, and the amount of tax money the U. S. treasury collects each year all done through our own United States mail.

High Fidelity Buyers' Aid

Nos. 69, 70

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

SUMMER 1955
File: Amplifier
Type: Pre & Power
Size: 6½x8½x3 inches
Weight: 1½ pounds

Unit: Model 2199B Amplifier
Manufacturer: Bell Sound Systems, Inc.
Address: 555 Marion Road, Columbus, Ohio

TEST DATA

Advertising Claims Laboratory Tests



Power Output: 12 watts	Found as advertised
Frequency Response: ±.5db, 20 to 20Kc. Essentially as advertised	
Harmonic Distortion: less than 1% at 12 watts.	Slightly higher than 1% (using laboratory tubes)
Hum and Noise Level: 70 db below rated output.	Found as advertised
Inputs: 8 mag., 2 crystal, Tape, Radio (or similar).	Found as advertised
Loudness Control, Bass and Treble.	Found as advertised
Outputs: 4, 8, 16 ohms.	Found as advertised
Selectors: 7 position equalized.	Found as advertised
Rumble Filter: Switched.	Relatively effective

This unit signed as tested in my company laboratory.

Robert Oakes Jordan

SUPPLEMENTAL BUYER'S AID
Down Beat Magazine

SUMMER 1955
File: Tone Arm
Type: Monaural, universal
Size: (12" and 16" discs)
Weight: About 1½ pounds

Unit: Livingston Universal Tone Arm
Manufacturer: Livingston Electronics
Address: Livingston, New Jersey.

TEST DATA

Advertising Claims Laboratory Tests



Stylus Pressure: 6 to 30 grams.	Found as advertised
Arm Height: adjustable.	Found as advertised

Tracking Ability: No Claim.	Found to be one of the best we have yet tested.
-----------------------------	---

Resonance: No Claim.	This arm is well damped with no spurious points of resonance.
Tracking Error: No Claim (12"x16").	± 2 ½ degrees.

Robert Oakes Jordan
Signed as tested in my company laboratory:

Lab Note: This arm has a very low vertical mass and provides an inexpensive solution to a high fidelity tone arm which can employ any type of standard cartridge.

Met Book-Of-Month Club Plan Disc Sets

New York—The Metropolitan Opera company and the Book-of-the-Month club are collaborating to start a mail-order record business. The latter will manage distribution and sales exclusively, while the Met will control artist and repertoire.

Six different operas in partial or complete recordings will be ready for subscribers next spring. These records are expected to sell to subscribers at \$3.60 for a 12-inch LP. Plans call for release of about six opera sets a year.

COOL MUSIC, man, has been written for centuries, long before the hipsters happened. Before Dizzy made the cool scene, gentlemen like Bach, Mozart, and the French impressionists were blowing it that way. Their kind of cool is to be taken literally, because the effects are actually cooling, and it makes for mighty agreeable listening on hot summer days.

It isn't to be inferred that Bach, Mozart, et. al., were cold or even cool at heart, or that the new classical releases to be discussed here have no greater value than cucumbers. What makes a classical opus cool often is an

easy, gliding melodic line; a complacent mood; the composer's restraint; and, probably above all, instrumentation on cool instruments.

With hopes that no one will be encouraged to produce an LP of *Cool Music for Hot Summer Nights*, I have called a few from the current record issue that are particularly comfortable to listen to on these sultry days. But don't expect air conditioning.

DEBUSSY was probably the coolest of them all. His musical imagery frequently is aquatic, and accordingly his instrumentation lends to the rippling, undulating, or crystalline effects. This is the case with his *Sonata for Flute, Viola, and Harp*, performed on the respective instruments by Julius Baker, Lillian Fuchs, and Laura Newell (Decca DL 9777). Temperature aside, this trio gives a sparkling reading, breezy

and crisp, yet with an intensely ironic network of nuances. Debussy's *Syrinx for Unaccompanied Flute* (Mr. Baker performing) and Roussell's *Trio for Flute, Viola and Cello* (Harry Fuchs playing the latter) are delivered with similar brilliance.

The whimsy and the graceful sweep of Mozart are transmitted in splendid taste by the Amsterdam Duo, Nap de Klijn on violin and Alice Heksch at Mozartpiano, on the sonatas in *D Major* (K. 306), *E-Flat Major* (K. 481) and *E Major* (K. 11), and on *Variations on the Song Helas, J'ai Perdu Mon Amant* (Epic LC 3131). Brittle tones and sprightly animation characterize the performances.

Handsomely packaged for giftgiving, Ravel's *Daphnis and Chloe* (Suites 1 and 2) is dramatically interpreted by Antal Dorati and the Minneapolis Symphony orchestra with a fine assist from the Macalester College Choir of St. Paul, Ian Morton directing (Mercury MG 50048). The reading is smooth and well-sounding, though fuzzy surfaces detract from the purest musical sound.

ON VICTOR, the brilliant *Piano Concerto No. 2* of Chopin and the *Concerto No. 4* of Saint-Saens are essayed by pianist Alexander Brailowsky and the Boston Symphony orchestra under Charles Munch. The balance of orchestra and soloist is felt best on the Saint-Saens, where the probing is penetrating. On the Chopin, Brailowsky is competent in matters of lightness and dexterity.


Though strings are warmish instruments as a rule, Shostakovich is cool by dint of chromatic eeriness and rates in this discussion therefore. A pair of Russian ensembles called the Tchaikovsky and the Beethoven Quartets yield Shostakovich's *Quartets No. 4 and No. 5* respectively, making the most of the rich textures and the tensions (Vanguard VRS 6021). So much for music-thermometer relations.

The music of Vivaldi is beautifully delivered overall by the Virtuosi di Roma, directed by Renato Fasano. A new Decca album focuses on four concerti, the *Concert Grosso in A Minor*, and the concertos in *G Minor*, *C Minor*, and *E Major*. The string tone is elegant and the engineering first-rate.

IT IS PERHAPS too much to expect that Joseph Fuchs could approximate the rich violin quality of David Oistrakh, who also has a recording of Cesar Franck's *Sonata for Violin and Piano*; but Fuchs' instrument is vivid enough, and his reading of piece with Arthur Balsam at piano has emotional depth and luminosity. This introspective opus is backed by a delicately restrained sonata of Faure on Decca (DL 9716).

—les brown

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New Guild Head

New York—Metropolitan Opera baritone, John Brownlee was reelected president of the American Guild of Musical Artists according to an announcement by the National Board of Governors.



(Trademark Reg. U.S. Pat. Off.)

Russo Discusses Basie Tradition

By Leonard Feather

Arranger and *Up Beat* columnist Bill Russo currently is enjoying a European visit. During several weeks in England he found his services as a teacher in unprecedented demand; later he departed for a continental tour of U.S. army bases, for which he took his valve trombone along and led a modern jazz quintet.

The Blindfold Test below is the second installment of one taken by Bill the day before he sailed for Europe. Bill's comments were tape recorded; as usual, no information was given before or during the test, about any of the records played.

The Records

1. **Count Basie, *She's Just My Size* (Clef). Comp. Ernie Wilkins; Frank West, flute; Thad Jones, trumpet; Gus Johnson, drums.**

When that started off I thought it was going to be a continuation, that the introduction with the guitar was going to be the actual tune itself. This brings to mind the whole problem of the Count Basie band as it exists now.

I feel that the band should have taken those elements which were strongest within them and continued playing; that if it was going to develop, it should simply be a problem of eliminating the things that were not of the best quality. The evolution should be a very slow thing—the band did such a wonderful job in the first place, there wasn't a need for too much change.

Particular points that came up while I was listening to this record were, first, the difference between the old rhythm section with Jo Jones and Walter Page and this rhythm section which seems more concerned with playing on two and four. This is kind of a cult of being swinging nowadays. It has to be on two and four.

Well, on all Count Basie bands you could snap your fingers to it easily, but it didn't seem to be a contrived necessity. It didn't seem to be so determined, or such a conscious effort on their part. In addition, I didn't feel that the rhythm section had that jelled quality that I liked about the old rhythm section.

The guitar and the bass and the high hat sound seemed to be just one sound with the old group. As far as the band goes, it sounds so dance-bandish, and I despise everything dance-bandish from Will Osborne on or back.

This is particularly characterized by the saxophones—they're starting to use these deeper, more open positions. The baritone is used more as a bass instrument; that was the charm of the old



Lester Young
Maybe Pres Could Do It

Basie band, it didn't have a depth to it. It had a lightness, a fluffiness, and moreover there wasn't this hardness of attack which is most characterized by the new saxophone section. It's too punchy, kind of Lunceford-ish. I liked the lightness and femininity of the old band—without any lack of virility, of course.

I think that the use of a flute is entirely incongruous with the band. Perhaps Lester Young could justify its use in that band, although I even doubt that.

The content of the flute playing, secondly, was very unimpressive to me. This seemed like a rather overt use of double-time figures all the way through. I would like to see a guy play a line that makes pretty good sense and if the double-time was a necessary component, it would happen.

I didn't think it was required here by the content of the rest of the composition. In other words, I feel that an improvising soloist should always improvise in terms of what has preceded him and what is to follow him. His improvisation cannot be viewed as an entity.

Some of these guys that are writing for the band are changing the character of the band. This may not be a Neal Hefti arrangement, though I suspect that it is, still it is not a Count Basie arrangement, and that's my objection to it. I'll rate this two; it's just not in the true Basie tradition.

2. **Paul Desmond, *Will I Know?* (Fantasy). With the Bill Bates Singers.**

There must be some other syllables for vocalists to use besides *do* and *uh* when they don't use words. I object to the use of voices in this way. I'm nutty about voices, I guess I should state as a preliminary comment. In fact, my particular interest right now is in the work of Karl Orff, a German composer who writes almost exclusively vocal compositions.

This melody, which was stated at the beginning and the end, played by the alto saxophonist, was terribly marred by the repetition of the quarter notes and the eighth notes.

The rhythm is, I think, run into the ground, and it wasn't made better each time it was used. The actual improvisation of the soloist I thought was nice—nothing stunning. His lower register was exceptionally good. A couple of low notes on the alto especially—what I imagine would be concert F, concert G Flat.

It was surprising that his upper register work wasn't as good, since he is a guy that is known for that if it's Desmond. His intonation was quite a bit more unsure than I'd ever noticed before.

As a whole, I would say that it is a perfect example of the "prettifying" of jazz that I object to—the use of conventional chords and conventional techniques, all put together in simple forms. I'll give this two stars.

3. **Clark Terry, Co-op (EmArcy). Terry, trumpet; Jimmy Cleveland, trombone; Cecil Payne, baritone. Comp. Terry and Rick Henderson.**

I think I'll give this two stars. The primary objection that I have to the playing of all three soloists, trumpet, baritone, and trombone, was in terms of sound. In fact, it was so disturbing to me that I thought it might be the machine for a moment. There seemed to be some sort of a veil covering them; they seemed to have a great deal of difficulty getting the sound out of the instrument.

This is very conspicuous in the work of the trumpet player. The connection between the tones seem to require so much effort. It sounds locked in the horn and couldn't be freed. For instance, when Harold Baker plays a string of eighth notes it's as though he's loosening them, so to speak.

The most interesting thing with all the soloists was that they all stopped when they got to the bridge of the section, no matter what they were doing, whether the thought was completed or not. It was particularly true of the baritone soloist, who was carry-

ing forth a double-time figure, and it was just logical to go into the bridge-harmonic portion, and he stopped completely and began again.

This was what I consider kind of an old-time jazz idea mixed up with a new idea. At least the old-timers played four bars and four bars and four bars. They didn't try to mix with it this more asymmetrical concept of improvising over the sectionalized lines, so I wasn't terribly pleased about it. I thought the first eight-bar riff was kind of cute—Ellingtonish—might be Ellington's small group.

4. Charlie Mingus. Gregoria. Chest (Savoy). John LaPorte, alto.

Having heard Koussevitzky play bass, I don't think I could ever be impressed by the average jazz bassist playing arco. This is a very difficult tech-

nique. The double bass is capable of great flexibility and great facility, as we know from our symphony colleagues.

However, the sort of nasal sound that men who aren't really trained as arco bassists get is sort of objectionable to me. The alto sound, just the sound of the passages he was playing, I thought was delightful. The bassist, incidentally, was very impressive when he played pizzicato.

I suspect that Charlie Mingus had something to do with this. The connection between the slow portion and the fast portion, and the fast portion and the slow portion, seemed to me entirely devoid of purpose. In fact, it made the entire composition primarily introduction and ending.

It seemed that the important thing was the fast portion, and yet there was

so much time leading up to it, and so much time following it, that the total effect was one of segmentation.

The interesting thing about this was that it occurs to me the portions in the middle were improvised, and yet for some reason I suspect that they weren't. This is kind of a compliment to whoever wrote it, if it was written, because he was able to simulate the improvisational texture remarkably in written-out portions. I don't have any basis for saying this. This is strictly feeling—I've never heard this record before.

It's interesting—this is kind of atonality within tonality. For instance, it starts out on a minor triad, the first 30 seconds it's just kind of a *Volga Boatman* composition. I don't feel that this combination of too-obvious diatonicism and atonality makes much sense. I'm inclined to think, too, that the new directions in music are not necessarily atonal as we think of them.

For instance, there is a dissonant tone to this composition that I find objectionable. Partly because of its juxtaposition with other too-simple elements, like the drums playing with the sticks, and afore-mentioned simple, somewhat naive introduction, and partly because I feel that certain of these dissonant techniques have to be thought about a little before we accept them as a general principle.

I myself am formulating an esthetic basis at the moment, and I can't, right now, make any evaluation of the particular justification of certain of these dissonant techniques as a whole. I would rate this record two for effort.

Symphony Of Air Assured Of Life

New York—The Symphony of the Air is being kept busy with enough engagements to insure their existence for another full season.

Having just completed a tour of the Far East sponsored by the state department and the American National Theatre and Academy, the group moves on to Stony Brook, L. I. Summer Festival and will play under the direction of d'Artega. This will be followed on July 31 with an appearance at the American Shakespeare Festival, Stratford, Conn., under the baton of Peter Herman Adler.

The group is also scheduled to play the Empire State Music Festival in Ellenville, N. Y., between Aug. 3 and Sept. 4. The conductor, according to orchestra spokesmen, will be Eduard van Beinum.

Six subscription concerts (Nov. 9, Dec. 13, Jan. 6, Feb. 3, Feb. 9, and March 23) will be given by the group in Carnegie Hall. Conductors and soloists will be announced later. The orchestra also is expected to play eight performances for the National Broadcasting Company's Television Opera Theatre next season.

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Country & Western DOWN BEAT

By Bill Morgan

Since the departure of Webb Pierce, scores of rumors have been floating around Nashville that other acts are about to leave the *Grand Ole Opry*. According to usually reliable sources, Pierce will have a half hour of the Red Foley *Ozark Jubilee* shortly after it is put on the network for an hour and a half. It has long been common knowledge that some of the acts were not happy at the *Opry*, but Pierce was the first big star to pull up stakes and move out. He is still residing in Nashville and making his personal appearances out of here.

To any country music artist, wherever he may be, *Opry* has always been the pinnacle of success, and to appear on it as a regular member has always been foremost in all of their minds. Actually, the *Opry* itself pays the artist very little money, but the publicity and prestige that goes with being a member is worth hundreds of thousands of dollars. Very few artists have quit the *Opry* and maintained their popularity, with the exception of Eddy Arnold and Hank Thompson, although Thompson was on the *Opry* only a very short time.

Arnold started on the show as a member of Pee Wee King's band and then left the group to be a singer in his own right and now is a million

dollar business. It is only natural that the *Opry* was hurt somewhat by the loss of all these artists, but in words of Emerson's law of compensation, "What you lose in life one way, you gain another." And the *Grand Ole Opry* has proven that point by consistently bringing bright new artists to the show year after year.

Ferlin Huskey has signed a 10-day contract with Col. Tom Parker and is scheduled to play the south and southeast. Ferlin, along with his cornball sidekick, Simon Crumb, is certainly moving up in the popularity charts. Be on the lookout for a new Huskey release in a few weeks.

Bill Carlisle is set for a return engagement on Lowell Blanchard's Whit-

tle Spring, *Mid-Day Merry Go Round*, this coming fall. Show is a CBS network program carried on Saturday nights.

Red Foley played the 12,500 seat J-Bar-H Rodeo Arena Camden, Mo., July 4th to capacity house. Show was a joint promotion by Top Talent and Red Foley Enterprises.

Porter Waggoner, currently number three in the nation with his RCA-Victor recording of *A Satisfied Mind*, guested on Pee Wee King's Chicago TV show July 9, and then journeyed on to Cleveland to guest on Pee Wee's ABC-TV network program July 11.

Lonzo and Oscar have appointed Lost John Miller as their new manager.

C&W Top Tunes

1. Eddy Arnold—*Cattle Call* (RCA)
2. Porter Wagoner — *Satisfied Mind* (RCA)
3. Carl Smith—*There She Goes* (Col)
4. Faron Young—*Live Fast, Love Hard, Die Young* (Capitol)
5. Webb Pierce—*In the Jailhouse Now* (Decca)

Most Promising

1. Jim Wilson — *Daddy, You Know What* (Mercury)
2. George Morgan—*The Best Mistake* (Col)
3. Hank Snow—*Aryin', Prayin', Waitin' Hopin'* (RCA)
1. Redd Stewart — *Love's Commands* (RCA)
5. Hank Williams—*A Teardrop on a Rose* (MGM)

Disc jockey's reporting this issue are: Cliff Rodgers, WAKK, Akron, Ohio; Ted Crutchfield, WCMS, Norfolk, Va.; Dal Stallard, KCMO, Kansas City, Mo.; Randy Blake, WJJD, Chicago; Johnny Rion, KSTL, St. Louis, Mo.; Chuck Neer, WIAM, Williamston, N. C.; Bob Strack, KWKH, Shreveport, La.; Jim Wilson, WAVE, Louisville, Ky.; and Tommy Edwards, WERE, Cleveland.

August 10, 1955



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Tillstrom Cuts Thurber Package

New York—Burr Tillstrom's adaptation of James Thurber's *Many Moons* has been recorded on Decca by the multi-voiced puppet artist of *Kukla, Fran, and Ollie* fame. As he did on the ABC-TV presentation of the story on Christmas Day last year, Tillstrom speaks all the parts in the eight-character tale on the disc.

On the other side of the LP, Tillstrom's partner, Fran Allison, sings a number of Christmas songs and hymns.

The recording, a special Christmas package, will be released a short time prior to the year-end holiday.

Oppenheim To Play Brahms At Festival

New York—David Oppenheim director of artists and repertoire for Columbia Masterworks, has left for Europe to perform with Pablo Casals at the 1955 Prades Festival. Oppenheim will play in three concerts, performing the entire clarinet repertoire of Brahms.

Oppenheim has occupied the first clarinet desk with several symphony orchestras, and makes occasional appearances as soloist. During the 1955-'56 concert season he will fulfill engagements with the Budapest and Lovenguth String Quartets.

New Cavalcade Label

New York—A new record label, Cavalcade Records, has made its entry, with D'Artega as its music director. The label's first release is a 12" LP entitled *The Cavalcade of Music*, with D'Artega conducting a popular symphony orchestra.

Strictly Ad Lib

(Jumped from Page 5)

Rhythm on the Road. Other regulars on the show are Elliot Lawrence and his orchestra and the Honey Dreamers . . . Ella Fitzgerald will guest on the Woolworth Hour, CBS radio show, on July 31. Also slated for guest appearances are Doryce Brown, Aug. 21, and Jack Teagarden, Aug. 28.

Chicago

THREE-A-NIGHT AND SIX-A-DAY: The Four Aces are at the Chicago theater until the combination of *Somethin' Smith* and *The Redheads* and the Art Mooney band take over on Aug. 5 . . . Josephine Premice holds court at the Black Orchid with Phil Gordon and Day, Dawn and Dusk for three weeks, and Dick Shawn and Jane Morgan are at the Chez Paree. The Chez has Dorothy Collins and the Miami Beachcombers set to follow on Aug. 5 for 12 days,

and June Christy is set for a Sept. 22 date on the bill with Sammy Davis Jr.

JAZZ, CHICAGO-STYLE: Max Miller's new jazz club, called Max Miller's Scene, opened in mid-month with the host at piano accompanied by Sy Nelson at bass . . . The Erroll Garner trio and Chet Baker quartet are at the Blue Note for a couple weeks. Les Brown follows on Aug. 10 . . . Jo Ann Miller is making her Chicago debut at the Cloister Inn, sharing the spotlight with Lurlene Hunter . . . Red Rodney cut 12 sides for Fantasy records at Universal studios, using pianist Norman Simmons and drummer Roy Haynes.

Dixieland is being served up at the Hunt Club in Berwyn by Johnny Lucas and his Blueblowers. The septet has Russ Phillips on trombone; Al Poskonka, bass; Lennie Esterdahl, banjo; Lou Diamond, drums; Gene Bohlen, clarinet; Don Owens, piano, and Lucas on trumpet. Lucas is stricken with arthritis and plays from a wheelchair, manipulating the valves of his trumpet with a specially designed extension . . . Lester Young is current at the Bee Hive, with the Modern Jazz Quartet coming up. The Max Roach-Clifford Brown quintet, which did remarkable business for two weeks, already has been booked back for appearances in the fall and winter.

ELSEWHERE IN TOWN: Can-Can, the original Broadway company, opens the Shubert theater on Aug. 2 . . . Buddy Laine's band is in the midst of a two-weeker at the Cold Springs resort in Angola, Ind. . . Dan Belloe's band plays Delevan Gardens, in Lake Delevan, Wis., in August, and then week-ends on 19-21 at the Centennial Terrace, Sylvania, Ohio . . . Ex-Capitol promotion man, Don Foreman, now doing an afternoon chatter-records-interviews program from Lynn Burton's Steak House on La Grange station WTAQ.

Disc jockey John McCormick, who already has a 1½-hour show from the London House every morning, has begun an afternoon stanza from the Lyon and Healy store on station WJJD . . . John Weicher, concertmaster of the Chicago Symphony orchestra, has been appointed Civic Orchestra conductor for the 1955-'56 season . . . Etta Moten has a new radio show devoted to nostalgic music and chatter on WMAQ called *I Remember When*. The Art Van Damme quintet provides the musical accompaniment . . . Pianist Ken Sweet now on nightly duty at the new spot, Easy Street.

Hollywood

THE JAZZ BEAT: Jazz City's summer schedule studded with name attractions—Anita O'Day (and her own group) starting July 12, Buddy DeFranco July 22, Buddy Rich Aug. 12, Dave Brubeck (a postponement) now Sept. 9 . . . Chico Hamilton quintet now on air twice weekly from Stroller's (Long Beach, Calif.) via KFOX . . . Howard Rumsey, who inaugurated jazz concerts at Laguna Bowl (Laguna

Beach, Calif.), now set as music contractor for summer series in the seaside amphitheater (look out, Newport!) . . . **Hamp Hawes** trio (Red Mitchell, bass; **Chuck Thompson**, drums), still on hold-over at the Haig, signed to record with same boys for Contemporary. Starts with a 12" LP . . . **Marty Paich** trio (Harry Babasin, bass; Frank Capp, drums) stay on at Pasadena's Pickadilly room, which becomes Talk of the Town under new owners.

NITESPOTTINGS: Orrin Tucker will have L. Welk's ex-vocal star **Roberta Linn** with him when he opens (Aug. 3) at the Palladium with his "KTLA Crystal Tone Orchestra" . . . **Al Donahue** back to L. A. for stand in Statler's Terrace room while **Skinney Ennis** ork makes summer tour . . . **Bobby Troup** & group into Court & Leo's Sunset Strip supper spot . . . **Harry Belafonte** headlines at Coconut Grove starting Aug. 3, where **Freddy Martin** band continues in house band status . . . **Kitty White**, seemingly coming into her own at long last via records (Pacifica with **Corky Hale**) and films (vocal theme in "Magnificent Matador," with screen credit), holds solo spot at Keyboard until her N. Y. date at Blue Angel in September.

ADDED NOTES: Ted Kovach, one-time Valley Times music columnist who was fired for hinting at the **Johnnie Ray** story, is having fun sending copies of mag that recently broke story wide open to his old bosses and those who made trouble for him . . . And **George (the Dee) Jay** wants to know if Capitol's new round building will be 45 or 78.

San Francisco

Bob Scobey opened for two quick weeks at the Black Hawk on July 8 marking the first time there's been Dixie in that room in years . . . There's a good possibility comic **Mort Sahl** will go out on a college tour with the **Dave Brubeck** quartet this fall. They worked a concert for **Jimmy Lyons** in Carmel at the end of June quite successfully. **Sahl** is set to do an LP for Fantasy . . . **Nat Cole** packed the Venetian room of the Fairmont for two weeks in July, and the **Ames Brothers** made their local debut following him.

Virgil Gonzales' quintet set to record another LP for Nocturne . . . Cavalier's LP of **Burt Bales** set for fall releases . . . **Brew Moore's** sides with the **Cal Tjader** quintet will be released on Fantasy this fall . . . **Tito Puente** made his local bow July 7 at the Macumba . . . **Jackie Cain** and **Roy Kral** in their second stand here in six months. They open at the end of July at **Fack's** for a month, with the **Four Freshmen** due in September.

Have you dug that insane interview with a hipster on the **Henry Jacobs Folkway's** LP yet? It's the funniest . . . **Jack Sheedy's** band opened in mid-July at the Tin Pan Alley in Redwood City . . . **Cliff Johnson** has dropped his longtime airwave tag of "Cactus Jack"

August 10, 1955

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for his KLX broadcasts . . . Vernon Alley made a series of radio and TV commercials with Jackie Cain and Roy Kral.

—ralph j. gleason

Las Vegas

Bill Miller, the Sahara's show production chief and ditto for NBC's Variety Hour, had Sarah Vaughan on one of his recent vidshows, was completely gassed, and signed her on the spot for the Sahara early spring . . . Louis Prima and Keely Smith not only clickos on that same TV variety show, but in Sahara's Casbar . . . Benny Goodman trotted around the spots in brief junket away from Hollywood and the shooting of his biofilm at Universal-International . . . Sammy Davis Jr. has another Decca date after his New Frontier six-weeker to groove a new album, Sammy Davis Jr. Sings for Lovers. During last week here, Sammy sprained his back, couldn't dance, so Sammy Sr. did most of the hoofing with uncle Will Mastin, while Jr. sang and wowed 'em with some exhib drumming.

Vladimir Guterson will maestro new Stardust 18-piece house ork . . . And from the Virgin Isles comes Lad Richards' Calypso group with Bahama Mama to regale elbow benders of Dunes' Sinbad Bar . . . Gisele MacKenzie follows Tony Martin into the Flamingo for a month beginning July 28 . . . Nelson Eddy subbed for the ailing Jane Froman at the Desert Inn.

A touch of Storyville enlivens the new Gay 90's Room of the Silver Slipper with arrival of Bill Marshall combo from Paddock club in New Orleans. Geri Galian's crew alternates in the intine spot for dancers only . . . Dorothy Collins makes the Thunderbird her songstand through July . . . Visiting Bobby Van Eps swings over to the Moulin Rouge with George Redman reed man George Hill to cheer Earl Hines 4. The Fatha has Morris Lane, tenor, Ed Bourne, drums, and George Bledsoe, bass in the lounge . . . Japan's top recording oriole, Chiemi Eri, fascinated by all the Strip's glitter . . . Conductor Louis Basil on annual Vegas trek from pit of Chicago theater . . . Benny Carter repacted at Moulin Rouge until mid-August, when Lionel Hampton comes in with package revue.

—bill willard

Detroit

Herb Ellis rejoined the Oscar Peterson combo during their recent Rouge lounge engagement. The Serge Chaloff sextet closed there July 24 . . . Marian and Jimmy McPartland hold the stand at Baker's Keyboard lounge until July 30, followed by Dorothy Donegan, who opens Aug. 1 for four weeks . . . Milt Buckner holds forth at Crystal show bar July 23-28 and Dinah Washington returns July 29-Aug. 8 . . . The spot is on Faye Adams at the Flame July 29-Aug. 11.

Pee Wee Hunt in for five weeks at the Crest July 26-Aug. 28 . . . Big band attractions at Jefferson Beach are Les

Brown, July 30, and Hal McIntyre, Aug. 6 . . . Sounds from Walle! Lake Casino ballroom will be Jimmy Palmer, July 29-30; Ralph Flanagan, Aug. 6; Ralph Materie, Aug. 13 . . . The Melody Circus theater billboard reads Finian's Rainbow, July 26-31; Kiss Me Kate, Aug. 2-7; Song of Norway, Aug. 9-14.

—azalea thorpe

Philadelphia

Stan Getz recent Pep's attraction . . . Atlantic City nightlife highlighted by first appearance in five years of the Vagabonds at the 500 club . . . Joe Loco at the Ritz-Carlton and Bobby Roberts at the President in the shore resort . . . Second Jersey resort area strong on music in clubs is Wildwood, with Steve Gibson's Red Caps at the Martinique. Joni James at the Bolero. Freddie Bell at the Riptide, and Lynn Hope at the Esquire.

Philly singer Terry Morel signed by Bethlehem, with first release scheduled for late summer . . . Al Hibbler back for a second stand at the Showboat . . . Recent double attraction at Chan Parker's Monday night jazz sessions at the Aquaclub in Bucks County was the Teddy Charles quartet and The Six . . . Joe Williams, Basie vocalist, guested at final session of Ellis Toltin's Music City Swing club. After summer hiatus, club will resume in bigger quarters . . . Basie band, incidentally, drew so well in their last three-day stand at Pep's that Bill Gerson has packed them for two-week showing starting Labor Day.

—harvey husten

Boston

Louis Armstrong and the All-Stars opened the summer concert season at plush Castle Hill in Ipswich on July 8 and 9 to an enthusiastic audience. Advance sales for this phase of the series—which is primarily dedicated to classical performances—were far heavier than expected . . . Teresa Brewer officially opened the summer season at the Frolics in Salisbury Beach. Kitty Kalten closed an equally successful week on the same stand July 16 . . . Three of the major jazz clubs in the city are cooling it for the summer, with Ger y Mulligan's Sept. 7 date at Storyville the only attraction officially set to open the fall season.

Herb Pomeroy hit the road with the Serge Chaloff band for a club date in Baltimore. Joe Gordon is his replacement on trumpet at the Stables . . . Teddy Phillips' orchestra provides the music for dancing at the newly opened Patio of the Hotel Somerset . . . Mike DiNapoli—featured pianist with Frank Petty trio in Revere—also entertaining via WRZ-TV's Swan Boat.

—jo quinn

Miami

The recently-formed Bill Harris crew rocking along nicely at the Dream bar of the Johnina hotel. Bill Usselton's tenor and Sam Krupit and Jack Wyatt on piano and bass respectively, acquitting themselves well, and Mr. Harris

blowing superbly. The spot is doing a swinging business, too, which lends encouragement to local fans . . . Vagabonds closed their local spot and will travel for the next six months with jobs in Atlantic City, Chicago, Nevada, and San Francisco. Joe Mooney and a couple of sidemen from their house band here will go along to cut the show for the four Vags themselves.

June Garrett, disc jockey at WAHR, and jocks from several of the stations are organizing with a few musicians and fans to form the Jazz Association of Miami—or JAM. She reports that interest is running high and attributes much of it to the success of the Bill Harris group locally, and the resultant revitalization of the jazz phalanx . . . Ella Fitzgerald in a surprise, and welcome booking at the Club Calvert . . . Mary Peck trio at Club Banyan near Fort Lauderdale . . . Buddy Lewis trio moved from Old Mexico club to the Rancher Lounge . . . Irv Price, well known Havana music store owner, producer of records for Norman Granz, and general booster of all hip Habañeros, here with his family for his customary Miami Beach summer vacation.

—bob marshall

Cincinnati

Les Brown swung into Castle Farm for a one-ner July 9, after which the Farm closed to the public until Sept. 3 . . . Correction on last column: Mike Schiffer is leading a trio at Benny's, not a quartet as reported. With other musicians sitting in, this group is the most exciting jazz unit in the Queen City . . . Ralph Flanagan kicked off the 83rd season of free park concerts in Eden Park. Thirteen other concerts will be offered to the public during the summer months.

Sarah Vaughan and Al Hibbler headed a rhythm and blues package at the Greystone ballroom . . . Billy Daniels a big success at Beverly Hills . . . Betty Baldrick, vocalist with the Artones, singing up a storm at the Spa . . . The Cotton club continues to book top jazz artists; most recent attraction was Sonny Stitt . . . Stan Kenton, sounding better than ever, drew over 1,500 to Buckeye Lake Park, near Columbus.

—dick schaefer

Cleveland

Stan Kenton was mighty busy in these environs over the 4th holidays. He played Crystal Beach Park on the 3rd and Chippewa on the 4th . . . Billed as "Stan Kenton Presents," the Don Elliot group followed Buddy Rich into the Loop Lounge . . . The Hollenden's Vogue room has closed for the summer, but the Skyway rolls along with near SRO for the recent appearance of Ted Lewis . . . At the Cotton club, Mat Mathews and Herbie Mann followed Ruby Braff . . . The Alcazar's Cafe Intime has Jean Warren, with Eddie Ryan at the piano.

At the Theatrical Grill, Don Shirley is playing to packed houses nightly.

He shares the spotlight with Alex Kallao and the Ellie Frankel trio . . . The pop concert season was off with a bang with a Rogers-Hammerstein night on July 6. A jazz concert, somewhat of a departure for the Cleveland pops, had the Sauter-Finegan orchestra on July 21.

—m. k. mangan

Montreal

Jazz At Its Best on CBM Saturdays at 10:30 a.m., has inaugurated a "Critic's Panel" of discerning listener-collectors who select 20 records, every two weeks, that they want to hear on the show. The over-all results are computed and discs included on the most lists are included . . . Louis Armstrong's All-Stars at the Gatineau club in Hull, Quebec, for a week in late June . . . Maury Kaye's trio at the El Morocco . . . Mel Howard, ex-Calloway pianist-singer, was featured on a 15-minute TV show of his own recently . . . Stan Freeman of Columbia records starred at the El Morocco.

The Chez Paree when it reopens, will have double hydraulic dance floors that raise and lower . . . Gloria Warner at

the Down Beat as a new policy was announced. A matinee show at 5:30 is now in effect, plus two evening shows . . . Yvonne, singing pianist, at the Blue Angel along with western balladeer Georgie Faith . . . Russ Dufour's quintet at the Chantier at Ste. Adele Saturdays all summer . . . Bob Hill playing square dance gigs at the curling club Fridays.

—henry f. whiston

Toronto

The King and I with Patricia Morrison, played four weeks at the Royal Alexandra . . . Phil MacKeller continues to add many listeners to his jazz shows over local CKFH . . . Bill Haley and the Comets worked a one-ner at the Palai Royale . . . Clem Hamburg continues to draw crowds to his weekend sessions the Sunday night group features now Bernie Pileh and Ed Bickertt . . . Ron Rully and Sol Sherman leading a band at Wasaga Beach for the summer. Likewise Graham Topping at Port Carling, and Jack Zaza on the cyuga lake cruise. All three groups feature well-known local musicians.

—roger feather

Gretsch Spotlight

"That great Gretsch sound" draws rave of still another drum star, Chico Hamilton



Chico Hamilton and his Gretsch Broadkaster

JAZZ FANS are hearing some unusual sounds these days from the scintillating "Chico Hamilton Trio," on Pacific Jazz PJLP 17. Chico himself is a former Count Basie, Lionel Hampton man, has also appeared with Gerry Mulligan and Lena Horne. "In small group, the spotlight's really on you," says Chico, "your drums have to sound good and look good. That's why I play Gretsch Broadkaster, greatest drums I ever owned." Hear these great Gretsch drums at your music dealers. Write for the FREE Gretsch Drum Catalog that shows the outfits played by top winners in nation-wide drummer popularity polls. Address: FRED GRETSCHE, Dept. DB-81055, 60 Broadway, Brooklyn 11, N. Y.

Filmland Up Beat

DOWN BEAT

By Hal Holly

PRE-RECORDING of major musical sequences for *The Benny Goodman Story* (for personnel of the band, see *Down Beat*, July 27) were almost completed at this typing with the exception of the quartet and sextet numbers, which were awaiting the arrival of Lionel Hampton.

We sat in on some of the sessions, and at one in particular, the soundtracking of *Sing, Sing Sing*, it wasn't hard to discern that some of those clashes of temperament that marked Mr. G.'s relations with his high-powered sidemen from time to time in the old days were very much alive despite the passage of the years and whatever mellowing effect they might have had on the personalities involved.

THE OLD FRICTION between Benny and Gene Krupa, which culminated in their famous backstage row during a theater engagement in Philadelphia in 1939 and was followed by Gene's abrupt departure to form his own band, was very much in evidence. Adding to the tension on this occasion was the fact that BG, ordinarily the acme of technical proficiency, was having one of his very rare "off days," goofing the climax of his solos not once but several times.

There were no bitter words (during our presence, anyway), just hard, cold grins. It became evident that, as we used to say in the old days, Gene and Harry James were out to "cut Benny wide open." But it all aded up to some very exciting music. And this dissention among the bandmen, as with the pre-season Brooklyn Dodgers, may be a very good sign.

Herewith a few additional facts and developments re *The Benny Goodman Story* since our July 27 report: Ziggy Elman was unavailable for the recreation of *And the Angels Sing* and Manny Klein was called in to do the trumpet solo, a note-for note duplication of Ziggy's, we are told. With that exception, no effort is being made to carbon-copy the original ad lib solos, as in *The Glenn Miller Story*.

For example, Stan Getz is not playing Vido Musso's solo on *Sing, Sing, Sing*; Buck Clayton is not playing Berigan's on *King Porter Stomp*, etc.

OTHER ITEMS: The Ben Pollack band, very much as it was in the Miller picture with Ben playing himself at the drums, will be recreated for the Venice Ballroom sequences. Kid Ory and a group of New Orleans vets will figure in one of the early-day Chicago lake boat sequences. At this deadline, a call was out for Martha Tilton to reenact, vocally and visually, her portion of the Carnegie Hall 1938 concert, but Martha was not yet signed.

ON AND OFF THE BEAT: They're breathing easier at Warner Brothers. Lanza reported on schedule for pre-recording of his *Serenade* songs. Is knocking them off in fine style—but he'll still have to knock off some pounds before cameras roll . . . Opening scenes in *The Eddy Duchin Story* (Tyrone Power, Ann Blyth, soundtracks by Carmen Cavallaro) are being shot in New York for authentic locale . . . Georgie Auld and combo headline Will Cowan's latest musical featurette at Universal-International. Cast also includes Ink Spots and Jackie Fontaine . . . Frank Sinatra set for lead in 20th-Fox upcoming film version of *Carousel*, the Rodgers & Hammerstein stage hit.

Paolo Gallico, Composer, Dies

New York—Paolo Gallico, the noted composer and pianist, died in New York City on July 6. Father of the noted novelist, Paul Gallico, he composed a lyric opera, *Harlequin*, a dramatic oratorio, *The Apocalypse*, and many chamber works, piano solos, songs, and instrumental pieces. He was 87.

Radio And Video

By Jack Mabley

WHOEVER PUT TOGETHER the TV show, *America's Greatest Bands*, must have said, "Let's just get the best orchestras we can get and let them play." Maybe it was Jackie Gleason, whose show is being replaced during the summer by this offering. Gleason has an ear for straight, unadorned music.



Mabley

Anyway, it turns out pretty well. If I had to choose between a show that is overproduced and one underproduced, I'd take the underdone job every time. Nobody knocked himself out on *America's Greatest Bands*. It's a combination of Old American Television, vaudeville, and a night at the Palladium.

The second show in the series displayed Tex Beneke, Perez Prado, Louis Armstrong, and Phil Spitalny and his girl Liberaces. Somewhere there was an audience that kept bursting into applause, but what we folks at home saw was a revolving bandstand that displayed each band in succession. The continuity was wonderful. Beneke and his saxophones disappeared around one corner, tooting 45 degrees to the left, then 45 degrees to the right, and rolling in around the other side came Prado and his saxophones, tooting 45 degrees left, 45 right, 45 left, 45 right. Talk about showmanship!

PAUL WHITEMAN was master of ceremonies. His duties consisted of trotting out from behind a curtain when a voice said, "And here he is now, the Dean of Modern American Music, Mister Paul WHITEMAN!" Then the Dean said thanks for the very wonderful reception and here he is now, that old *Chattanooga Choo Choo* (and here he is now, the King of the MAMbo) (and here he is now, the only, the Greatest, Louis SATchmo ARMSTRONG!!!). Who writes this stuff?

Beneke and 15 musicians played *Chattanooga Choo Choo*, *Stardust*, and *In the Mood*, three very standard old numbers that used to put me up in the clouds when Beneke played them with Glenn Miller in the late '30s. There were no frills—just straight music, simple, solid camera work. No dancers, no jugglers.

Prado opened with *Cherry Pink*, and then did a couple of things with Spanish names, and displayed one pair of Cuban dancers which brought the realization that the show had run nearly 25 minutes without utilizing one female.

THERE WAS ONLY ONE commercial in the first half hour. Very refreshing. After the station break they did a couple more and-here-he-is-now routines with Whiteman and Satchmo, and then *America's Greatest Bands* really came alive. Louis had his regular combination, and CBS let them play music. Only three numbers, but no interruptions, no gimmicks. He plugged and played a new recording, *Pretty Little Missy*, then did *Struttin' with Some Barbecue*, and *Back Home in Indiana*.

The two orchestras before Louis had been working at entertaining an audience. Louis was just having a good time. Maybe it was the contrast to his predecessors, but that little 15-minute segment was one of the most pleasurable I've ever seen on television. It was one of the rare times in which television has communicated the vitality and drive of an entertainer just as effectively as watching him in person.

WELL, I'VE SEEN this fellow often enough so that I shouldn't be going overboard at this stage of life. Maybe it was the buildup. Maybe it was surprise and appreciation that a very commercial television show should just turn a camera on this jazz artist and let him play.

And the final 15 minutes brought Phil Spitalny, but I have an escape clause in my contract which covers Phil Spitalny. If you want to know what happened the last 15 minutes, go buy *TV Guide* or something.

Peggy Lee Grabs Honors In 'Pete Kelly' Jazz Movie

Pete Kelly's Blues, with Jack Webb, Janet Leigh, Peggy Lee, Edmond O'Brien, Ella Fitzgerald; jazz sequences recorded by Dick Cathcart, cornet; Elmer Schneider, trombone; Matty Matlock, clarinet; Eddie Miller, tenor; Ray Sherman, piano; Nick Fatool, drums; George Van Eps, guitar, and Jud DeNaut, bass. Background for Miss Fitzgerald by Don Abney, piano; Joe Mondragon, bass, and Larry Bunker, drums. Of the jazz band musicians, only Matlock, Sherman, and Van Eps appear visually. Trumpet solos in prologue by Teddy Buckner, also seen in this sequence.

The story: Pete Kelly (Jack Webb), playing a battered cornet once owned by a famous oldtime jazzman and which descended to him via a crap game, is leading his band in a Kansas City speakeasy circa 1927. When the No. 1 bootleg racketeer (Edmond O'Brien) tells Kelly and his bandmen he is taking over the band booking business and expects to receive 25 percent "commission" from them, they decide to resist.

But only Joey, Pete's drummer, really gets tough with the mobsters. Joey, full of bullets, dies on the floor in front of the bandstand. Pete's will to fight is broken, and without his support, the other musicians figure they might as well give in.

Brooding over it all, Pete lets himself become romantically mixed up with Ivy Conrad, wealthy young thrill-seeker and typical product of F. Scott Fitzgerald's Jazz Age.

MEANTIME, Pete has been forced by the mob leader to take on a girl singer, Rose Hopkins (Peggy Lee). Rose is a washed-up, but still attractive, tippler. However, on soft, slow rhythmic ballads, the musicians quickly discover, she has more than a spark of could-have-been greatness. Unfortunately, she can't get the noisy, drunken speakeasy customers to listen.

Angry when Rose breaks down in the middle of one of her songs, the mob leader helps her along the road to the insane asylum with a vicious beating.

This is too much for Pete Kelly. The Sergeant Friday in him takes over. It turns out he is just as handy with an automatic pistol as he is with his old horn. He is so handy that when the mobsters lure him to an empty dancehall to rub him out, he rubs the wrong way, and when the smoke clears, all his troubles are dead ones.

AND SINCE rich little Miss Jazz Crazy is standing bravely by his side, and really isn't such a bad sort in spite of all her money, there's nothing else to do except set the date for the marriage.

For years, Hollywood has been vaguely aware that somewhere in jazz music and the jazz musician, with all the excitement, frustration, and authentic drama that can be found in his curious occupation, there ought to be the material for a good and significant movie. With Jack Webb, an avid and understanding jazz enthusiast, as its star and director, there was reason to hope that *Pete Kelly's Blues* might be it. It doesn't quite come off.

Which is not to say that it will not be good entertainment for a very large audience. Webb has hopped up the so-so

story with gobs of color, atmosphere, and tension, and has succeeded very well in capturing something of the mood of the Prohibition Era—with its superficial excitement and cynicism.

THE JAZZ BAND SEQUENCES are effectively presented in realistic and logical manner and held to proper footage (the music is never permitted to steal the show from the action). Ella Fitzgerald appears briefly (as Maggie Jackson, roadhouse singer) and sings only one song, but her name will be a big boxoffice factor.

However, the picture's big moments are Peggy Lee's. Her scene in the mental institution, after injuries and alcohol have reduced her mentality to that of a 5-year-old, is a film classic.

—charles emge

Music From Hollywood

TV-RADIO ROUNDUP: As in old days of radio, summer finds airlines laden with music shows. John Scott Trotter & ork summer headliner replacing George on the Gobel show (Saturdays, NBC-TV) . . . Billy Hamilton, singer and saxist (he soundtracked alto solos in Franz Waxman's *Place in the Sun* score) heading his own show on KABC's AM and FM outlets in new stereophonic sound series (Tuesdays). Backed by three fiddles, plus Rex Koury at piano and organ . . . Also on KABC now, Bobby Hammack, longtime Red Nichols piano and arranger, with his "What Four," on the network since April but now released locally for first time (afternoons, Monday through Friday) . . . Margaret and Barbara Whitting sister act summer replacement for "I Love Lucy" (CBS-TV, Mondays) . . . Micki Marlo, Capitol wax singer, signed for 12 guest shots on Steve Allen's "Tonight" (NBC, nitely) now originating in Hollywood . . . Paul Barbarin's N.O. jazz vets, current at Beverly Cavern, and Ronnie Boyd's quartet of modernists supplied music for a "Dixie Vs. Bop" panel conducted by group of "experts" on KCOP's "Hometown Scene" show. (They didn't settle anything.)



VETERAN handler Orrin Tucker is making a comeback on the west coast via his new television show and upcoming house band spot at Hollywood Palladium. With him here is singer Roberta Linn, who stars on his show.

Cap's Bittaker Dies In Europe

Hollywood—Floyd A. Bittaker, first regular employe hired by Capitol Records and for the last several years one of the company's chief executives, died on July 2 during a visit to Europe in connection with his duties as Hollywood manager of Capitol's international department. He was stopping in Munich with Capitol's International Director Sandor A. Porges at the time of his death, which was caused by a heart attack. He was 57 years old.

Bittaker, who had been with a record distributing company here, was engaged personally by Capitol co-founder (with Johnny Mercer and the late Buddy DeSylva) Glenn Wallichs in 1942 to organize the firm's distributing branch. He is survived by his widow and two children.

Chicago Tenor Joins Hampton

Chicago — Eddie Chamblee, tenor saxist who has been leading his own combo here, gave up the group to join Lionel Hampton's band as a featured soloist this month.

Hampton, following a date at the Blue Note here which did excellently businesswise, headed west to do some soundtracking sessions for *The Benny Goodman Story*, and also for a date at the Moulin Rouge in Las Vegas. While in Hollywood, the entire Hampton ork will cut 12 sides for Clef Records, and Lionel will be part of an Art Tatum-Buddy Rich-Hampton trio session for the same label.

Band Routes

DOWN
BEAT

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 746 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchan, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurta Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Artists, 1700 Broadway, NYC; MCA—Music Corp. of America, 570 Madison Ave., NYC; MG—Moe Gale, 48 W. 40th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Allert, Abbe (Herkeley Carteret) Auburn Park, N. J., h; (Stattler) Boston, 11/19, h

Anthony, Ray (On Tour) GAC

Beck, Will (Utah) Salt Lake City, Utah, h

Best, Buddy (On Tour—Michigan) GAC

Best, Count (On Tour—Midwest) WA

Bieneke, Tex (On Tour—West Coast) 8/11-8/18, MCA

Horr, Mischa (Waldorf-Astoria) NYC, h

Hothie, Russ (Merry Garden) Chicago, b

Brandwynne, Nat (Malibu Surf) Lido Beach, L. I., out 8/5, nc

Brown, Leo (Bruno's) Chicago, 8/10-14, nc

Carle, Frankie (Cave) Vancouver, Canada, 8/11-24, nc

Caylor, Joy (On Tour—Texas) GAC

Loa Chavales (Waldorf-Astoria) NYC, in 10/27, h

Commanders (Cavalier) Virginia Beach, Va., 7/29-8/4, h; (On Tour—Va., Pa., New England) 8/5-14, WA

Cross, Hub (St. Anthony) San Antonio, Tex, h

Cugat, Xavier (Waldorf-Astoria) NYC, out 8/23, h

Cummings, Andy (Green's Surf) Waikiki Beach, cl and r

Cummins, Bernie (Surf) Virginia Beach, Va., 7/29-8/4, nc

Dale, Arvon (Rendezvous room) Biltmore, Los Angeles, Calif., h

Dilecats, Ken (Aloha room) Waikiki, nc

Eberle, Ray (On Tour—East) MCA

Elgart, Leo (Elitch's Gardens) Denver, Colo., out 8/1; (On Tour—Chicago territory) 8/2-7, MCA

Ellington, Duke (Aquasade) L. I., N. Y., out 8/2

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

Fisk, Charlie (Palmer House) Chicago, h

Fitzpatrick, Eddie (Mape's) Boyd, Nev., h

Flanagan, Ralph (Coney Island Park) Cincinnati, Ohio, 7-29-8/4, b; (On Tour—Ohio) 8/4

Foster, Chuck (Dutch Mill) Delavan, Wis., 8/5-8, h; (Postoby) Memphis, 8/29-10/9, h

Garber, Jan (Frontier Days Festival) Cheyenne, Wyo., out 7/30; (On Tour—Iowa) GAC

George, Chuck (Officers Club) Ellsworth AFB, Rapid City, S. D., out 8/7, pc

Glusker, Don (Melody Hill) Chicago, out 8/17, b

Gray, Jerry (On Tour) MCA

Harris, Ken (El Rancho) Sacramento, Calif., out 9/5, nc

Harvey, Ben (Dutch Mill) Lake Delavan, Wis., 7-29-8/4, b

Heidt, Neal (Birdland) NYC, 7/28-8/17, nc; (On Tour—Midwest) WA

Herman, Woody (On Tour—East & Midwest) 7/23-8/15, ABC

Howard, Eddy (Aragon) Chicago, 7/31-9/11, b

Hudson, Ben (Greenbrier) White Sulphur Springs, W. Va., 8/1-17, h

Hunt, Boo (West) Detroit, 8/1

Jarro, Joe (On Tour—California)

Jordan, Herb (Elbano) NYC, h

Jurgens, Dick (Aragon) Chicago, 8/3-9/5, b

Kaye, Sammy (Surf) Virginia Beach, Va., 8/12-15, nc; (Steel Pier) Atlantic City, 8/19-25, b

Keaton, Stan (Steel Pier) Atlantic City, 8/5-11, b

King, Pee Wee (On Tour—Midwest) GAC

Kisley, Steve (Stattler) Detroit, 9/12-11/19, h

Laine, Buddy (Cold Springs Resort) Angola, Ind., 7/25-8/6

LaSalle, Dick (Stattler) Washington, D. C., in 9/22, b

Levin, Ted (Desert Inn) Las Vegas, 8/2-29, nc

Lombardo, Guy (Desert Inn) Las Vegas, in 9/27, nc

Long, Johnny (Surf) Virginia Beach, Va., 8/19-24, nc

McIntyre, Hal (Peabody) Memphis, 8/8-14, h

McKinley, Ray (On Tour—East) GAC

Marterice, Ralph (Palladium) Hollywood, Out

7/31, h; (Peony Park) Omaha, Neb., 8/5-7

Martin, Freddy (Ambassador) Los Angeles, h; (Mitchell Corn Palace) Mitchell, S. D., in 9/18, nc

Masters, Frankie (Conrad Hilton) Chicago, h

May Band, Billy; Sam Donahue, Dir. (Lake-side) Denver, Out 8/4, b; (On Tour—Midwest) GAC

Melba, Stanley (Pierre) NYC, h

Munney, Art (Chicago) Chicago, 8/5-18, t; (On Tour) GAC

Morgan, Russ (On Tour—Calif.) GAC; (Peony Park) Omaha, Neb., 8/12-14

Morrow, Buddy (Steel Pier) Atlantic City, 7/29-8/3, b; (On Tour—East) GAC

Mozian, Roger King (On Tour—East) GAC

Neighbors, Paul (Cavalier) Virginia Beach, Va., 8/5-11, h

Noble, Ray (On Tour—England) MCA

Parsons, Tony (Coney Island Park) Cincinnati, 8/12-17, b

Pepper, Leo (On Tour—Midwest) GAC

Perry, Al (Moana Banyan et. Lanal) Waikiki Beach, h

Phillips, Teddy (Flamingo) Las Vegas, Nev., h

Prima, Louis (Sahara) Las Vegas, h

Ragon, Don (Skyline Club) Billings, Mont, nc

Rued, Tommy (Muehlebach) Kansas City, Mo., h

Reynolds, Tommy (Hillside Amusement Park) Palisades, New Jersey, 8/6-12

Rudy, Ernie (On Tour—Midwest) GAC

Sauter, Finigan (On Tour—East) thru Aug. 31, WA

Spencer, Eddie (Top of the Isle, Biltmore) Waikiki Beach, h

Stattler, Phil (Grandview Inn) Columbus, O., in 8/1, h

Splak, Charlie (On Tour—Chicago territory) MCA

Still, Jack (Pleasure Beach Park) Bridgeport, Conn., out Sept 5th, h

Stratner, Ted (Plaza) NYC, in 9/15, h

Sudy, Joseph (Roosevelt) NYC, h; (Stattler) Hartford, Conn., in 9/29, h

Thornhill, Claude (On Tour—East) GAC

Watkins, Sammy (Stattler) Detroit, Out 9/11, h

Wessons, Ted (Surf) Virginia Beach, Va., Out 7/28, nc; (Indiana State Fair) Indianapolis, 8/3-9

Wolk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b

Williams, Gene (Palisades Amusement Park) Palisades, N. J., 8/13-19

Combos

Allen, Henry "Red" (Metropole) NYC

Armstrong, Louis (On Tour—Midwest) ABC; (Sands) Las Vegas, in 8/3, h

Bartley, Ronnie (On Tour—Midwest) NOS

Baker, Chet (Blue Note) Chicago, 7/27-8/7, nc

Beecher, Little John (On Tour—Midwest) NOS

Bonhomme (Paradise) Atlantic City, Out 9/2, nc

Boyd's Jazz Bombers, Hobbs (Beachcomber) Wildwood, N. J., Out 9/5, nc

Brubeck, Dave (Dowboat) San Francisco, Out 7/31, nc; (Lagoon) Salt Lake City, Utah, 8/12-13, nc

Bryant, Rusty (Zanzibar) Buffalo, 8/9-14, nc

Buckner, Milt (Loop) Cleveland, 8/1-7, cl

Burgess, Dick & the Thunderbirds (Basils) Kokomo, Ind., 8/1, nc; (Tips) Lafayette, Ind., 8/15, nc

Byers, Verne (On Tour—Midwest) NOS

Calame, Bob (On Tour—Midwest) NOS

Campbell, Choker, Idawild, Mich., 8/5-9/5

Candido (Mac's Mambo Inn) Atlantic City, N. J., Out 9/5, nc

Cavanaugh Trio, Page (On Tour—West Coast) GAC

Charles, Ray (On Tour—South) SAC

Charley & Ray (Mandy's Grill) Buffalo, N. Y., 8/2-7, nc; (Copa) Pittsburgh, 8/5-14, nc

Clayton, Dell (On Tour—Midwest) NOS

Clovers (On Tour—Southwest) SAC

Condon, Eddie (Condon's) NYC, nc

Cordamen, Joe (Maize (Resort) Wildwood, N. J., Out 8/1

Dante Trio (Chatterbox) Seaside Heights, N. J., nc

Dancatry, Stan Trio (Desert Spa) Las Vegas, Nev., h

Davis, Bill (Cotton) Atlantic City, Out 8/5, nc

Davis, Eddie (Cotton) Cleveland, 8/15-21, nc

Davis, Johnny (Officers Club) Chateau Lamothie, France, pc

DeFranco, Buddy (Jazz City) Hollywood, Out 8/11, nc

Dozgett, Bill (Zanzibar) Buffalo, 8/2-7, nc; (Peas) Philadelphia, 8/8-13, nc

Domino Fats (Showboat) Philadelphia, 8/15-20, nc; (On Tour—East) 8/21-25, SAC

Five Keys (On Tour—East) SAC

Gardner, Don (Beachcomber) Seaside Heights, N. J., h

Garnor, Erroll (Blue Note) Chicago, 7/27-8/7, nc; (Riviera) St. Louis, 8/11-13, nc

Gaylords (Waikiki Lau Vee Cha) Honolulu, Hawaii, Out 7/28, nc

Gibbs, Terry (Showboat) Philadelphia, 8/1-6, nc

Gillespie, Dizzy (Berkshire Music Barn) Lenox, Mass., 8/15; (Tia Juana) Baltimore, 8/23-28, nc

Griffin Brothers (Palms) Hallendale, Fla., Out 7/31, nc

Guitar Slim (On Tour—South) SAC; (Apache Inn) Dayton, O., 8/11-15, nc

Haley, Bill & the Comets (Steel Pier) Atlantic City, N. J., Out 8/8, b; (On Tour—East) 8/7-19, WA

Hope, Lynn (Esquire) Wildwood, N. J., Out 9/7, nc

Howard Quintet, Phil (Beck's) Hagerstown, Md., r

Hunter, Ivory Joe (Paradise) Atlantic City, 7/29-8/10, nc

Jackson, Ballmouse (Weekes) Atlantic City, 7/29-8/11, nc; (Peas) Philadelphia, 8/15-20, nc

Jaquet, Billie (Flame) Minneapolis, 7/26-8/8, nc

Jaguars (Circus Bar) Seaside Heights, N. J., Out 8/3, nc

Jewel, Four (Cotton Club) Cleveland, Ohio, Out 7/31

Johnny & Joyce (Manor House) Terre Haute, Ind., h

Jokers, Four (Last Frontier) Las Vegas, Nev., nc

Johnson, Buddy (Basin Street) NYC, 8/11-24, nc

Jones Bros. (Dunes) Las Vegas, Nev., h

Jordan, Louis (On Tour—Ohio) GAC

Kerry Pipers (Tony Murt's Lounge) Somers Point, N. J., Out 9/11, cl

Lave, Preston (On Tour—Texas-N. M.) NOS

Marsh, Arno (Romana Pk.) Harbor Springs, Mich., Out 8/3, h

McFarland, Marian (Bakers Keyboard) Detroit, Mich., Out 7/31, nc

May's New Yorkers, Frank (Manor) Wildwood, N. J., Out 9/5, h

Millburn, Amos (Farmdell) Dayton, O., 7/28-8/1, nc

Mitcher, Chuck Trio (Ka Ce'e'a) Toledo, Ohio, r

Modern Jazz Quartet (Town Tavern) Toronto, Out 7/30, nc; Detroit, 8/2-8; (Heelies) Chicago, 8/12-25, nc

Monte, Mark (Plaza) NYC, in 9/15, h

Morris, Joe (Apache Inn) Dayton, O., 8/4-7, nc

New Ink Spots (Tiffany Club) Los Angeles, Calif., nc

Nocturnes (Roosevelt) NYC, h

Parent Tony Trio (Metropole Cafe) NYC

Parker Combo, Howard (Owl Cafe) Glenwood Springs, Colo., nc

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

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

Peterson, Oscar (Basin Street) NYC, Out 8/7, nc

Prysock, Red (Cotton) Cleveland, 8/8-14, nc; (El Rancho) Chester, Pa., 8/17-21, nc

Restum, Willie (Blue Mirror) Washington, D. C., nc

Rev, Alvin (Harral's) Lake Tahoe, Nev., Out 9/20, nc

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

Rorch, Max (Clifford Brown (Showboat) Philadelphia, 8/8-13, nc

Roth Trio, Don (Shawnee Inn) Shawnee on Delaware, Pa., Out 9/11, h

Salt City Five (Otto's) Latham, N. Y., Out 7/31, nc; (Club A-1) Ephrata, N. J., in 9/27, nc

Savage, Johnny Quartet (Sapphire room) Los Angeles, Calif.

Schaff's Aristocrats Murray (Bulero) Wildwood, N. J., nc

Shearing, George (Embers) NYC, Out 9/10, nc

Shirley, Don (Colonial Tavern) Toronto, 8/13-27, nc

Sorrell Trio, Frank (Pleasidills) NYC, h

(Turn to Page 38)

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Feather's Nest

—By Leonard Feather

IF, LIKE MANY *Down Beat* readers, you are the average fan in the average American town, you have probably read statements from time to time about the international, political, and social value of jazz in cementing good will, but have been too remote from the scene to have much more than a vague idea what it all means.

For this reason I think you may be interested and enlightened by an exchange of letters that just reached me through the kindness of a jazz fan and writer named Andy Salmieri.

The first letter was addressed to Charlie Parker, shortly before his death, by two 18-year-old fans in Dusseldorf, Germany. The second letter was written to Salmieri by Mrs. Charlie (Chan) Parker.

Here are the relevant excerpts from the first document:

"... We are merchant-apprentices and got a lot to work. Our spare-time is fully filled with one of the greatest arts—the music or better called the modern music. When in 1945 this cruel war had ended and our country had been occupied, the Americans, your people, had brought with them besides CARE packets, chewing gum, and Spam, the jazz. For the first time we got the knowledge of this kind of music. There were Dixieland, swing, the progressive sounds by Stan Kenton, and a style called be-bop. This music consists of nervous rhythm and strange abstract tones. We got crazy by hearing it and made up our minds to try to play this notes ourselves. We worked in our vacations for being able to buy second-hand instruments. One got a trumpet, the other a soprano sax. We knew every phrase of yours, every phrase of the man with the horn, Miles Davis, and often played along your records, which we got connected with many difficulties from friends in Sweden and Paris...

"WE GOT MANY troubles with our parents and neighbours when we played our instruments and moved our turntables... now, some years later, many young people, and those older people which kept a young heart and open eyes and ears, love the music whose base were the sounds of yours and your friends...

"Guess we're writing a lot of nonsense but don't mind, please. The main thing we would tell you is, that we love and adore you and your music better than it's good for our merchant-profession. Please, don't be angry about this letter, and would you tell hello to Mr. Davis and all the other musicians. Your so faraway friends, Manfred Muller and Udo Denneborg."

And here is Mrs. Parker's very touching reaction:

"Dear Andy: I am enclosing a letter which I thought might make you feel

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as warm as it did me. What pleased me most was the part about older people which kept a young heart. And I answered Manfred and Udo that in America there were too few such people. Here Bird's music is too often ridiculed instead of being given the encouragement that a young native art form, just trying its wings, needs in order to survive. I also believe that the world would be better off with more creative artists rather than good merchants.

"IT MAKES ME feel a lot better to know that there are people all over the world like Manfred and Udo. It makes me a little more optimistic about our son, growing up in this sometimes unkind world. It isn't all hate, is it?"

"Sincerely,
Mrs. Charlie (Chan) Parker"

Next time you hear what has become the platitudinous sound of such phrases as "Jazz is an American as baseball," or "Jazz knows no boundaries," just keep this in mind: if Bird had been able to spend all his time around people as sincere as Manfred and Udo, and away from the snake-pits of society that engulfed him, perhaps he would still be with us today.

Band Routes

(Jumped from Page 36)

Stevens, Sammy (Chez Jay) Estes Park, Colo.,
Out 9/5, nc
Sutton, Ralph (Grand View Inn) Columbus,
O., 8/1-27, h
Stitt, Sunny (Stage) Chicago, Out 7/31, nc
Tate, Buddy (Paradise) Atlantic City, 8/11-24,
nc
Three Jacks (Wheel Bar) Colmar Manor, Md.,
nc
Three Suns (Harrah's) Lake Tahoe, Nev., 8/5-
28, nc
Towler, Nat (On Tour--N. M.) NOS
Treniers (Beachcomber) Wildwood, N. J., nc
Tri-Tones (Club) Ringwood, Ill., nc
Turner, Joe (Apache Inn) Dayton, O., 8/4-7,
nc
Ventura, Charlie (Loop) Cleveland, Out 7/31,
nc
Walker, T-Bone (Orchid Room) Kansas City,
8/5-11, nc
Walsh, Art & Co. (Music Bar) Los Angeles,
Calif.
Waters, Muddy (On Tour) SAC
Winding, Kai-J. J. Johnson (Birdland) NYC,
8/18-31, nc
Young, Lester (Beehive) Chicago, Out 8/11, nc

Muriel In London Debut

London—Muriel Smith, creator of the title role in *Carmen Jones* on Broadway, won the applause of the critics when she made her London debut in Wigmore hall. Miss Smith also appeared in London in *South Pacific*, *Sauce Tartare*, and *The King and I* and is remembered for her dancing in the movie *Moulin Rouge*.

Jazz Photos

The striking study of Charlie Parker on the opposite page is the second in a series of outstanding examples of jazz photography, suitable for framing, that will appear regularly in *Down Beat*. (Bob Parent Photo.)



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