

September 21, 1955

**Special Issue:
Jazz Today**

MUSIC AND DRAMA

DOWN BEAT

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INSTRUMENTS
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**Taylor Answers
Tatum Critic**
(See Page 17)

**Brown Urges
Leaders Meet**
(See Page 7)

**A Basic Jazz
Record Library**
(See Page 18)

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Sammy Davis Jr.

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DOWN BEAT

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On the Cover

This issue's cover subject is Sammy Davis Jr., the dynamic singer, dancer, and entertainer who has become one of the hottest properties in music in the last few months. See his story on page 10.

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SEPTEMBER 21, 1955

The First Chorus

The schism that so long existed in jazz between the "moldy figs" and the "modernists" seems largely to have been bridged in the last few years. The revolutionary concepts that were introduced to jazz by such men as Charlie Parker, Thelonious Monk, Dizzy Gillespie, and Lester Young have for the most part been absorbed into the mainstream of jazz, and no longer are running at a tangent to it.

Once again the men who were caught in the middle of the two warring camps—the Ben Websters and Roy Eldridges and Benny Carters—are being accorded the respect they warrant after two decades of contributing richly to jazz. Musicians are finally being examined by most listeners for what they play, not for what idiom they fall in.

It may be too soon to say this, and it all may be wishful thinking, but it appears that jazz might finally be reaching an age of maturity. It has not produced a really great creative mind since Charlie Parker, but it has reached a much higher stage of musicianship, and has won a respect from the lay listener that too long has been lacking.

This is not to imply that because there is no spirited "you're wrong and I'm right" hassel going on right now, jazz is becoming bland or stagnant. There are new voices to be heard who may well cause as much revolution in the ranks as occurred over a decade ago—men like Charlie Mingus, Jimmy Giuffre, Bill Russo, Teo Macero, and that guy who plays trumpet like no one ever heard before in a small town in Ohio.

But it is a boot to see such things as Bobby Hackett soloing with the Woody Herman orchestra in concert, and Gerry Mulligan playing with Wild Bill Davison at Newport, and many Dixieland bands using drummers whose chief influences have been Tiny Kahn and Max Roach. It all speaks well for a music that many of us consider the most vital voice in contemporary art.

And note the real feeling of hope and optimism that runs through the collection of articles by critics and musicians alike in this issue of Down Beat, one that is devoted almost entirely to an examination of the jazz scene today. Where there was bitterness and despair a few years ago, with talk of jazz going underground, and clubs folding left and right, and only Jazz at the Philharmonic showing much success on concert tours, there is now the optimism born of a healthy record business, public acceptance, and at least a reasonably friendly lay press.

Whether all this is a lengthy stride
(Turn to Page 41)



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ELECTRONIC

Excelsiola



A REUNION of two Austin High gang brothers took place in Berwyn, Ill., a couple of weeks ago when Jimmy and Dick McPartland played a Dixieland concert there. The concert was the first of what is promised to be a regular series of jazz bashes in the Chicago suburb.

RCA's Big Jazz Program Well On Way

New York—RCA-Victor is undertaking the most ambitious jazz recording schedule in its history. Jack Lewis, in charge of jazz for the label, recently released further details concerning his plans for the next few months. A key Victor undertaking is a *Jazz Workshop* series in which a number of leading jazz writer-players will be given complete freedom in choice of instrumentation, personnel, and the range of their writing ideas.

Among the musicians set to head individual *Jazz Workshop* L.P.s are Al Cohn, Bob Brookmeyer, Billy Byers, Manny Albam, Hal Schaefer, and several others. Lewis also is cutting an album by the New York saxophone quartet, consisting of Danny Bank, Hal McKusick, Cohn, and Ray Beckenstein. No rhythm section is used with this unique unit. Lewis is commissioning original compositions for the quartet from prominent jazz writers.

Also in line for future Victor release is the first in a series of albums by Teddi King, winner of the New Star division in the *Down Beat* Critics' Poll.

Within the next six months, Victor will release, in addition, albums by Joe Newman, Pete Jolly, Richie Kamuca (a three-tenor set with Cohn and Bill Perkins), Brookmeyer, and Freddie Greene. The latter date marks the first album under the leadership of the veteran Basie guitarist. Several other albums are due, including a *Lullaby of Birdland* set that will include 12 different versions of the tune.

All Leaders Are Urged To Attend First Annual DOLA Convention

Chicago—More bandleaders than ever have been gathered under one roof will meet here on Sept. 26, 27 at the LaSalle hotel when the Dance Orchestra Leaders of America hold their first annual national conclave.

To be held in conjunction with the annual convention of the Ballroom Operators of America, the DOLA meet will concern itself with electing permanent officers and the tackling of some of the problems that face the band industry. President pro tem Les Brown, who called the first Chicago meeting of DOLA together last month, urged that every bandleader in the country who possibly can get away, be in attendance.

"This first convention is very important," he said. "We have to have a good show of strength in order that DOLA might become an organization that can help dancing get back on its feet again. We hope to see at least 150 leaders here. Frankly, if we (the dance band industry) don't go up, there's no other place to go."

And as Jan Garber put it at the Chicago meeting, "If we don't get together and protect ourselves, we've got no future. We're small in number compared to any other type of organi-

zation. There no longer is any room for jealousies among ourselves."

Bandleaders who were able to get to the Chicago luncheon included Brown, Garber, Ralph Marterie, Jimmy Palmieri, Don Glasser, Jimmy Blade, Frankie Masters, Dan Belloc, Charlie Fisk, and Fred Dale. Representatives of most of the major booking agencies also were in attendance.

Belafonte Gets Waldorf Return

New York—Harry Belafonte opens a six-week engagement at the Empire Room of the Waldorf-Astoria Sept. 29. The date is unique in that Belafonte closed only last June at the Starlight Roof of the Waldorf, and entertainers are rarely booked by the hotel for engagements that are that close together. A spokesman for Belafonte added that Belafonte's Empire Room booking is at the top straight salary ever paid by the room. A few leading entertainers have made more in the location because of percentage clauses in their contracts, he said.

There is a possibility that Belafonte will appear on Broadway this season in a dramatization of Joyce Cary's *Mr. Johnson*. He is also said to have been approached concerning a film in which he and Cary Grant would play two jazz pianists who start broke but reach success as a team.

BG To Be Seen In Movie Biog

Hollywood — Contrary to original plans, Benny Goodman, whose soundtracks will be heard with Actor Steve Allen's portrayal of Goodman in the title role of *The Benny Goodman Story*, will be seen visually — briefly. The bandleader will be seen playing with and directing the recording orchestra on the soundtrack in a special prologue and epilogue. Indication is that the bandleader did not want his biofilm to leave audiences with the impression that he had gone into musical retirement or was someone strictly out of the past.

Eartha Will Be 'Salome' Of TV

New York—Eartha Kitt will star in a CBS-TV-*Omnibus* production of *Salome* Dec. 18. Coming from England for the telecast will be leading man Michael Redgrave and director Peter Brook. Leonard Bernstein will write a special score for the production.

Eartha meanwhile is booked into February. From Sept. 9-15, she plays her first engagement at New York's Apollo. Eartha next visits El Rancho Vegas (Sept. 28 to Oct. 25), the Mocambo (Dec. 27 to Jan. 16), and then the Versailles hotel in Miami and the Latin Casino in Philadelphia.

Dixie At Blue Note; Brubeck To Return

Chicago — After a spate of big bands that included Stan Kenton, Les Brown, and Count Basie, the Blue Note currently is featuring a Dixieland Festival, to be followed on Sept. 14 by singer Roy Hamilton and the Johnny Smith quartet.

Dixie bands on tap at the club are Bob Scobey's Frisco band, with Clancy Hayes and Lizzie Miles, and the Salty Dogs, out of Purdue university. In two previous appearances, the Scobey band provided a real surprise with its drawing power, as it broke attendance marks set by far more heralded groups.

Dave Brubeck's quartet plays a return date at the Note starting Sept. 28 for five days.

A New Line

McSiegal's Briefcase

By Leonard Feather

PROF. S. ROSENTWIG McSIEGEL'S briefcase was bursting at the seams as I bumped into him halfway down the stairway to Birdland.

"My boy," he said as he picked himself up and started all over again, "I don't think you are quite aware into whom you are bumping. I am embarking in a new indubitably profitable line of endeavor."

"Professor," I said, "I'm glad to hear it. I was afraid your prediction that the sousaphone is coming back wouldn't keep you very long in gold-plated tie-pins."

"SOUSAPHONES!" You seem to forget my versatility—I double on tuba. But my new idea will dispense with the necessity of my wasting valuable breath on these cumbersome impedimenta. Leonard, step up and meet Prof. McSiegal, the Album Idea King."

"Album ideas! What, you're doing a&r work now?"

"If by a&r you refer to artistry & rhythm, I suppose you might call it that. I simply dream up a theme for an LP and sell it to the record company that employs whatever artist is involved. I am concentrating on the new, the startling, the different—the LP ideas that nobody else ever dared to do! Let me give you a few examples."

HE PULLED A large sheet of paper, inscribed in his florid handwriting, out of his briefcase. I read:

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LENNIE TRISTANO
Plays The Compositions Of
NICK KENNY

"Well," I commented, "I must admit they're nothing if not different. In fact, I must admit they're nothing."

"This, my lad, is just the beginning." The professor blew his nose (something he had often been told he couldn't do) and continued.

"How do you like this one? I intend to assemble Thad Jones, Jonah Jones, and Reunald Jones on trumpets; Claude Jones on trombone; Boots Mussulli on drums, and Dale Jones on bass for an LP entitled 'The Whole Town's

New Club In Miami Bucks Opposition; In Top Position

Miami—A precedent-shattering club has opened here without fanfare but with solid name attractions. It has overcome considerable opposition to rate now as a major attraction for those who go clubbing for music rather than a garish revue. And it has acquired a reputation as one of the most respected and cleanest operations in town.

Located in the downtown Negro area of Miami, in the Lord Calvert hotel, the Club Calvert started a few months ago under Jay Weiss and Jack Cohen.

They booked Roy Hamilton, Dinah Washington, Billie Holiday, and Ella Fitzgerald, among others, in quick succession. The daily papers apparently were reluctant to accept ads for the new venture, perhaps feeling there is still too much sentiment here against the mixing of races. Thus the opening was a quiet one.

IT WAS REPORTED that pressure was brought on the police department to keep an unusually sharp eye on the club for city ordinance violations.

The result was a concentrated attempt by management to prevent underage violations, infractions of closing hour regulations, or any untoward incident that might jeopardize the young operation. Minor violations of local ordinances which are commonplace with many other clubs might have proved disastrous for the Calvert.

Ella's engagement was the turning point and solidified the spot as a new and bright contender for rating among the area's top locations. Newspaper ads appeared; columnists and reviewers became interested. The public continued to pack the place just as they had since the opening.

THE HOUSE BAND, under trumpeter Goldie—which is the only name he uses—the only white musician on the payroll, is a swinging, superior aggregation. It comprises Andy Martin, tenor; George Stubbs, piano; Richard Johnson, bass, and Roy Williams, drums.

Ella was backed by her remarkable pianist Don Abney, and Johnson and Williams from the house crew. During her four shows a night for the two weeks, Ella enlisted Goldie's trumpet as an added attraction on numbers like *Perido* and *Dance with Me, Henry*, which became *Wail for Me, Goldie*.

Goldie's trumpet playing shows a lot of verve and vitality. He has lacked only opportunity to work with ranking jazz artists. That opportunity is coming to him at the Calvert with such as

Talking About The Jones Boys." Arrangements, of course, by Quincy Jones."

"What's Boots Mussulli doing in there?" I asked.

"A PURELY PROTECTIVE measure to ward off possible antitrust suits. I also have a jazz chamber music series, starting with 'Kid Ory With Strings,' 'Conrad Janis With Woodwinds,' 'Mezz Mezzrow . . .'"

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Billie and Ella and their accompanists.

Among the fall bookings for the Calvert are Laverne Baker, Savannah Churchill, Sarah Vaughan and Louis Jordan, with Nat Cole and Sammy Davis Jr. due to double out of their jobs at Miami Beach spots during the season.

More Foreign Jazz On Angel

New York — Angel Records, which inaugurated the Black Label Jazz series last season, will continue its releases of foreign jazz this fall and winter under the direction of Bill Savory.

Due in early October is *Cats and Jammer Kids*, a collection of West German jazz. One of the groups featured is led by Hans Koller, tenor, with Albert Mangelsdorf, trombone. Also on the LP will be alto-clarinist Fatty George and His Two Sounds band. The two sounds are Dixieland and modern jazz.

English traditional trumpeter Humphrey Lyttelton will be featured in another October Angel LP, *Some Like It Hot*. Between October and December, other Angel sets will include *French Toast*, *Django's Guitar*, and *Rhythm Is Our Business*, the latter a second collection by Danish violinist Svend Asmussen.

The *French Toast* set will feature four units—Christian Chevallier's big band in his own arrangements, vibist George Daly and his quintet, arranger Andre Persiany and a combo, and trombonist Benny Vasseur's group. The Django collection will concentrate on Reinhardt solos.

'Porgy' May Play Russia

New York—Further indications that lessening of cold war tensions may lead to East-West cultural interchange is the recent announcement that the Moscow ministry of culture is considering a proposal that *Porgy and Bess* appear in the Soviet Union. The folk opera troupe has already played in 14 other countries, and is currently in South America.

The *Porgy and Bess* management suggested to Russia that the Soviet send to the United States in return the Moiseyev State Folklore Ballet, a celebrated Russian dance troupe.

'Exciting' Detroit Bash

Detroit — One of the most exciting musical events to be heard here in some time took place at World Stage theater in a New Music Society jazz concert which spotlighted two local groups, several well known names, and reunited the talents of Thad and Elvin Jones.

With the spark thus set, each musician seemed moved to surpass his own best performance and, thus, the occasion became memorable. Time ran out, but the charge of excitement carried to an impromptu gathering at a spot much favored by musicians and well known for weekend jam sessions, the West End hotel. It was here that Chet Baker, in town for an engagement at Rouge lounge, joined forces with Thad in what could be called the high spot, were it possible to narrow the choice to one. A violin-trumpet duo with Thad and Charles Gunter was another very special sound.

Perhaps the biggest news, to musicians and customers alike, was the piano performance of a newcomer from Memphis, Finas Newborn Jr., who is currently appearing at the Roosevelt lounge. He is also proficient on tenor and vibes, and the consensus is that his 'discovery' may upset all the piano polls.

Other noteworthy performances were contributed by Barry Harris, Will Davis, Tommy Flanagan, piano; Yusef Lateef, tenor sax; Pepper Adams, baritone sax; Curtis Fuller, trombone; Kenny Burrell, guitar; Ernie Farrell, Alvin Jackson, James Richardson, Rodney Richardson, bass; Frank Gant, Johnny Butts, drums.

The New Music Society meets in concert on Tuesday evenings during the summer, with an augmented schedule in the offing for fall and winter months. The World Stage theater, center of these activities, is rapidly becoming a mecca for visiting celebrities, as well as for the local musicians who form the backbone of the organization.

—azalea thorpe

New J. J.—Kai Release Ready

New York—*Trombone for Two* will be the first J. J. Johnson-Kai Winding album released under that duo's new five-year contract with Columbia. Also on the fall schedule is an album by the Calvin Jackson quartet, and a third album by alto-flutist Lennie Hambro.

Another project by George Avakian, who is in charge of Columbia jazz, involves two college jazz albums, one devoted to Dixieland and the other to modern jazz. The Dixieland set involves a Yale unit, *Eli's Chosen Six*, under the leadership of Dick Boigt. The modern jazz set was cut by Johnny Eaton's Princetonians.

Avakian also has several reissue projects underway, and he plans a new Dave Brubeck album for Sept. 15.

Holiday Writing Life Story

New York—Billie Holiday is writing her autobiography with the assistance of Bill Dufty, a member of the editorial staff of the *New York Post*. Doubleday will publish. Tentative title is *Bitter Crop*, from the lyrics to *Strange Fruit*. Observers close to the jazz scene who have seen the initial chapters report the book will be unusually candid—and unusually well written.

New Duke Ellington Musical

New York—Duke Ellington's new musical, *Man With Four Sides* will be produced by Lorella Val-Mery. The show, described by Miss Val-Mery as "a comedy on human foibles," calls for a small cast in which there are four main characters. The lead will portray the average white-collar worker. Duke describes the score as "in the jazz idiom." He wrote the music, lyrics, and book.

SEPTEMBER 21, 1955

Strictly Ad Lib

NEW YORK

ON STAGE: Ezio Pinza signed a new one-year contract in Fanny . . . CBS is financing the Alan Jay Lerner-Fredrick Loewe musical based on *Pygmalion* . . . Ronnie Graham may star in the *Nine O'Clock Revue* scheduled for Oct. 15 . . . Maurice Binder, a west coast producer, plans a stage production of Gordon Jenkin's *Manhattan Tower*.

ENTERTAINMENT-IN-THE-ROUND: Diahann Carroll has now been held over twice at La Vie . . . Milton Berle is writing an act for Eileen Barton, and Jimmy McHugh has been talking to her about a Broadway show . . . Stella Brooks has been singing at the Club 59 in the East 50s . . . The Steve Gibson Red Caps reopen Cafe Society Sept. 9. George Shearing goes into the room Oct. 21, and the Trenier are due Nov. 4 . . . The Nocturnes, who have been playing at the Roosevelt hotel for a year, are now recording for MGM.

JAZZ: Bud Powell returned to the jazz scene Aug. 15 with a week at Cleveland's Cotton club, accompanied by Charlie Mingus and drummer Elvin Jones (brother of Thad and Hank) . . . Stan Getz will be part of this season's JATP troupe, but Buddy DeFranco will not make the trip . . . Denzil Best is now Erroll Garner's drummer . . . Russ Freeman will not make the European journey with Chet Baker. Dick Twardzik from Boston replaces him . . . Ru ty Dedrick set for a keynote album . . . Peanuts Holland back in Paris for concerts and TV before joining Mezz Mezzrow for a European tour . . . Neal Hefti band will return to Birdland in October. Trombonist Sonny Russo and altoist Phil Woods spark the group.

The Six were at the Music Barn in Lenox from Aug. 15 to Sept. 5. They go into the Grandviews, Columbus, Ohio, for three weeks starting Sept. 19, and move on to London, Ont., Oct. 10, and the Cotton club in Cleveland Oct. 31 . . . The Modern Jazz Quartet has cut a third LP for Prestige that includes John Lewis' *Concorde* . . . Ellington bandsmen Jimmy Woode and Jimmy Hamilton have collaborated on *Clarinet Melodrama* . . . Bob Garrity is back on the air, doing the WINS show from 9 to 10:45 weekday nights . . . English pianist Dill Jones has been refused permission to enter the United States, and will appeal . . . John Mehegan has switched to the Composer from the Hickory House . . . Blues singer Big Bill Broonzy will probably make another British tour this year . . . Duke Ellington plays the Howard theater in Washington starting Sept. 16, and is at the Apollo the next week . . . Gerry Mulligan at the Showboat in Philadelphia Sept. 26 after a weekend in Basin Street.

RECORDS, RADIO, TV: Mercury is expanding into the phonograph and tape recorder field. It introduced a complete line of both this month . . . Perry Como's opening CBS-TV show Sept. 17 will include Sid Caser, Rosemary Clooney, Frankie Laine, Nanette Fabray, and Leo DeLyon . . . Pearl Bailey will make six appearances on *Toast of the Town* this season for \$50,000. Marian Marlowe also signed for six . . . Dick Van Dyke's CBS-TV *Morning Show* now features Merv Griffin, Sandy Stewart, and the music direction of Hank Sylvan . . . Betty Hutton tries TV again on NBC in one of the Chevy shows this fall . . . NBC has further plans for summer replacement Matt Dennis.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Patti Page is breaking it up at the Chicago theater, with Nat Cole launching a fortnighter on Sept. 16 . . . A rock 'n roll package has taken over the Regal theater through Sept. 16, with Buddy Johnson, LaVerne Baker, Elin Johnson, the Four Nutmegs and the Four Cardinals featured . . . Sammy Davis Jr. and June Christy bring a note of jazz to the *Chez Paree* on Sept. 22, an unusual booking . . . At the Black Orchid currently, Carl Ravazza headlines and Phil Gordon is held over from the previous show. Gordon has clicked so well he may become a fixture . . . Will Jordan toplines the customary late summer revue at the Palmer House.

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This Is The Year For Sammy Davis

ONE AFTERNOON A couple of months ago, Gerry Mulligan, Chet Baker, and Russ Freeman went uptown to the Apollo theater in New York to catch the show and pay their respects to the headliner.

Later that day it was Marilyn Monroe, Joe Di Maggio, and Harold Arlen who squeezed through the narrow door into the crowded room backstage at the Apollo for the same reason.

Along with several thousand others, this renowned threesome had just finished cheering the last show of the night by Sammy Davis Jr.

Sammy broke through the backstage chaos to greet them. They told him what he has been hearing from both the famous and the rest of us throughout the country for many months: "You were great!"

BUT SAMMY IS in no danger of dozing into complacency under this continuous blanket of praise. He retains a drive and a fierce determination to keep topping his last performance that are unique even in the endlessly self-challenging land of show business.

There was the time, for example, earlier this year when Sammy agreed to appear at the Charlie Parker memorial concert in Carnegie hall despite the fact that he was on a rigorous schedule at the Copacabana that same night.

Rushing over to Carnegie hall between shows, Sammy intended to make only a brief appearance onstage, but the audience kept clamoring for more, and Sammy, as usual, kept knocking himself out.

FINALLY, FOLLOWED by the largest storm of applause of the night up to that point, Sammy ran off stage and into the wings where he exclaimed breathlessly to no one in particular. "Now—let's see somebody top that!"

And nobody has topped Sammy since, for this is Sammy Davis' year. This is the year of his big break-through into full-voiced success as a leading recording star. And come this fall, this also will be his first year as the star of a Broadway show. There will be films to follow. Sammy has already signed for two with his friend, Frank Sinatra, who has an independent production company.

Though 1955 represents a record harvest, Davis certainly had been far from an unknown during the last several seasons. As the featured performer of the Will Mastin trio (supported by his uncle, and his father, Sammy Davis Sr.), the junior Davis had become the center of one of the most acclaimed acts in recent night club history.

HE PLAYED—and continues to play—all the country's leading rooms again and again with no sign of audience satiation.

But this year Sammy Davis Jr. has become a familiar name to many mil-

lions more chiefly as the result of his series of Decca hits.

He also has a long-term, best-selling album on the label, *Starring Sammy Davis Jr.*, with others to follow. Then, too, there have been an increasing number of television guest shots on programs like Ed Sullivan's, and there's little doubt that by the end of the year, Sammy will have convincingly parlayed his multiple talents into a prosperous Broadway run as the star of *Mr. Wonderful*.

IN THE NEW musical, Sammy not only will act, but also will run through his chromatic scale of specialties that could outfit a whole variety troupe. Aside from singing, Sammy is a skilled dancer, an often incredibly exact impressionist, an exuberant drummer, a raconteur of sharply improvised wit, and in all, a full-ranged personality of commanding and always entertaining presence.

He is also an articulate, well read, and perceptive observer of many fields outside of his own branch of show business.

He is further a man of determined principle—as in his attitude toward TV and his role in it. Negroes have been seen from time to time in TV guest shots, but as Ella Fitzgerald has pointed out, no Negro yet—no matter how talented—has been given a TV series of his or her own.

"TV will open up eventually," said Sammy, "but first there'll have to be a pivot man somewhere, a man who'll open it up and prove it can be successful with a series of his own. It seemed for a time a couple of years ago that I might be the pivot man at ABC-TV, but their ideas didn't coincide with mine.

"ONE THING IS sure," Davis spoke with feeling. "I will never do anything on TV that has a tinge of Uncle Tom. No series is worth that. I never forget that I play the Apollo once a year, and I have to be able to walk down the street here and know that I haven't done anything to be ashamed of or that has made others ashamed of me."

He then switched the talk to music and brought out several new LPs, among them a set by the Hi-Lo's and albums by Gerry Mulligan and Count Basie.

"I travel with hundreds of LPs," Sammy explained, "wherever I go. And a lot of them are jazz. I'm very proud of my jazz collection. Actually, it's mainly since I was in the army in 1943-45 that I began to listen to jazz. Before the army, I didn't know anything much about it. My sister helped, the first Dizzy Gillespie records on too. I remember she bought me one of Guild."

SAMMY NOW SPEAKS knowledgeably of jazz and keeps aware of its progress and of newcomers in the field.

He, too, has his favorites, among them the Count Basie band ("the swingingest band in the world") and Woody Herman.

"Woody," Davis observed with emphasis, "has given more opportunity to more people to do what they want to do in music, and thereby, he has advanced jazz a great deal.

"There are only a couple of bands like Woody and Basie," he continued, "that can get real excitement going in person. And Kenton. I remember hearing him in California for the first time. He really excited me!

"HE LOOKED LIKE electricity, dressed up in a suit, tie, and hair. When he spread out his hands at the end of *Birth of the Blues*, you'd think electricity was coming out of his fingers. There, by the way, is where I picked up the hand spread on that number. Stan, too, is another man who has always given new talent a chance to expand.

"As for the major jazz influences," Sammy went on, "there was Bird, of course. What can you say about that man? I have so many of his records.

"You know, to me, there is a sadness about jazz. Certain people have it when they play. Chet Baker has it, for example. And Bird had it even when he was swinging on fast numbers. I think a painter might picture Bird in the form of a clown—with a sad mouth. Dizzy used to have this quality of sadness at the beginning. Like on that Discovery album with strings—Dizzy's passage after the vocal in *Swing Low Sweet Chariot*."

Davis talked further about jazz, moving on to what he doesn't like, namely the "overcool guys."

"AS SOON AS anyone forgets the audience that pays him," Sammy said, "he's on a wrong kick. You can't turn your back on the audience. Sure, I get disgusted with a heckler at times, but there are hundreds more in the audience who have come to see me. You owe them something. Or if you don't feel you do, then don't make live appearances. Just make records.

"I remember Stan Getz at Birdland one night," Sammy said, shaking his head. "He was playing to his drummer—with his back to the audience. On the other hand, what I dig about Chet Baker is that when he finishes a number, he bows, and points to the other men in the band. Speaking of Chet, I think he's got a great voice—a kind of combination of Mel Torme and Matt Dennis."

A relatively new singer who he also strongly praises is Carmen McRae. They recently recorded several duets for Decca, and Sammy describes her as "just fantastic." In fact, said Sammy, "if good singing comes back, Carmen has got to be the biggest star that ever happened. She sings so great."



Duke Ellington *The Force of a Personality*

Jazz Achieves Social Prestige

By Leonard Feather

JAZZ TODAY IS ENJOYING an era of prestige and acknowledgement as an esthetic force that might seem quite incredible to Bix Beiderbecke or any of the early stars who did not live long enough to see their kind of music emerge from the speakeasies and cheap dance halls.

If Bix were alive today he would find jazz referred to constantly in magazines, books, and newspapers of the type that were not more than dimly aware of jazz in general, much less of Bix in particular during his lifetime.

Actually it is the earlier, not the recent situation that should surprise us.

If you leaf through some back numbers of *Time*, *Newsweek*, *The New Yorker*, *Mademoiselle*, *Colliers*, *Look*, *Life*, or any of the other big national publications that have devoted major spreads to jazz in the last few years, you will find with rare exceptions that the editors were virtually unaware of the existence of jazz throughout the 1930s and even into the early '40s.

There was not even a single book on jazz published in this country until around 1938, when Winthrop Sargeant wrote *Jazz Hot and Hybrid*.

Yet this musical prophet without honor in its own country had been the subject of numerous books published throughout Europe and of countless foreign magazines whose analytical attention to jazz antedated by several years the first issue of *Down Beat*.

HOW DID JAZZ BELATEDLY force its way to acceptance by the literati, the intellectuals, and social élite in the country of its origin? The answer appears to be that all these groups first observed jazz as a novelty, a cute and recherché topic for discussion.

Because their world was so far removed from the world in which the jazzmen lived, there was little or no

social contact. It was when these social barriers began to break down, as for example when Eddie Condon was "adopted" by a large number of intellectuals and made valuable contacts with the slick magazine people during the 1940s, that the acceptance of jazz as a respectable phenomenon took shape.

Duke Ellington, through the force and dignity of his own personality, was one of the most important figures in this movement.

Many who chanced to meet him, even some who simply saw him at work, were convinced that if jazz could produce a man of his personal stature, it must indeed be worthy of serious consideration. Ellington was one of the few jazzmen to whom a profile in *The New Yorker* has been dedicated.

WHAT REMAINS STILL unresolved is the question of whether the enthusiasm of these new cognoscenti is not still tinged with condescension. Many of the jazz fans who picked up their knowledge along New York City's Madison Ave., or at Newport, R. I., are still in it but not of it.

Their opinions, as often as not, are determined by which few small segments of the enormous jazz scene they happen to encounter, which musicians they happen to have met socially, which recording executive they happen to be friendly with, or some other irrelevant factor.

But the end result is what counts, and the end result is that the society crowd and the newspaper crowd between them are offering jazz the greatest degree of exposure and discussion it ever has enjoyed in this country.

What can be done to take advantage of this situation and to improve it?

FIRST, THERE MUST BE A conscious effort on the part of the musi-

cians, as well as the jazz fans and critics, to imbue these dilettantes with a fuller and fairer awareness of the true nature and ambition of the average jazzman, of his musical qualifications.

There are still too many writers who have dipped into jazz casually, only to foul up the scene by deliberately setting out to portray musicians as characters—by emphasizing the occasional weird names of musicians and tunes, by playing up the narcotics angle out of all proportion, and by implying that true jazzmen are at heart a bunch of illiterate, drunken bums.

These myths, sustained by a few newsmen who should know better, are still believed by many of the society crowd, as well as by the chic woman who operate the chic women's magazines.

IT IS HARD TO LIVE DOWN a legend that has persisted ever since the novel *Young Man With a Horn* appeared some 17 years ago, but its destruction is essential to the survival of jazz on the social level.

The more often we can plant in our *haut monde* drawing rooms, and in our mass-circulation editorial offices, such articulate and impressive spokesmen as Ellington, John Lewis, Oscar Peterson, and Gerry Mulligan, the thinner the barrier will become, the better and broader the understanding and the brighter the future for jazz as an accepted entity rather than the upstart it seemed to be not too many years ago.

Atco, Not Atlas

New York—Atco (originally called Atlas until it was learned that another company had prior rights to the name) has become the latest Atlantic subsidiary label. It joins a sister label, Cat.

Voices Of Silence

or

Everybody's Talking But The Musicians

By Nat Hentoff

THE PROFESSIONAL MUSICIAN in this country lags behind many of his contemporaries in other fields so far as general public esteem is concerned. This is almost as true of a violinist in a symphony orchestra as it is of a member of a territory dance band or a headliner at Birdland. Why? What causes most of the citizenry to have more respect for a dentist or a writer than for a skilled, creative instrumentalist?

Several psychiatrists and sociologists believe that one reason for this unjustified lower rating of musicians and entertainers of all kinds among the public at large is that America retains many of the Puritan elements of its beginnings. People here enjoy music, the theater, and other arts, but subconsciously many of them believe there is something sinful in experiencing pleasure. They then project that feeling of sinfulness to those who bring them pleasure.

It was a long while, for example, before theatrical performances were accepted in early America, and even to this day, most of the populace is inaccurately convinced that the private lives of members of the acting profession are enviably lewd.

SIMILARLY, professional musicians have had to combat a standardized public caricature of themselves for many decades. This stereotype of the "average" musician has become part of our industrialized folklore. An example of one of its most repellent—and influential—forms are the exchanges between prominent comedians and their bandleaders on radio and TV. Abusive jokes aimed at musicians have been a staple of programs like Jack Benny's for years, and every bandleader who has worked the show has shamefully fallen in with Benny's dismal practice. As a result, the already strong public skepticism with regard to the morals of everyone who "entertains" for a living has grown—with the professional musician as chief target.

The professional musician who plays jazz is viewed with even more distortion by the public. Ever since the word jazz came into our language, the daily papers and the slick magazines have invariably treated jazzmen as either depraved delinquents or eerily humorous cousins of men from Mars. I cite as two quite recent examples *Time's* disgusting lead to its coverage of the Newport Jazz festival and a spread of cartoons with captions on "modern jazz" in the July, 1955, *Esquire*.

These are quite mild exhibits in the public press' war against jazz over the last 50 years. Once in a great

while, for another example, a musician—as sometimes happens to a carpenter, doctor, bank executive, or grocery store owner—gets involved with the police. It's never enough for the papers that the man is a musician. Whether the man in question plays piano in a cocktail lounge or is a drummer in a polka band, the headlines always follow: "Jazz Musician Held for Questioning."

A SEPARATE article could be written about the effects on the public imagination of Mezz Mezzrow's excursion into gaslit fantasy, *Really the Blues*. The grotesque portrait of the alleged jazzman that emerges from Mezzrow's ghost stories has probably done jazzmen more harm than any other single event in the history of the art. It is unhappily significant of the state of the public conception of the jazz musician that Mezzrow's memoirs have sold more copies than any other book ever written on jazz. The sophomoric columns and articles that Dick Gehman is writing in the name of Eddie Condon these days don't help the anti-stereotype cause either.

One would suspect, however, that the jazz musician could relax at least within the fold of the followers of jazz, that doughty minority of the populace who defy their mothers, wives, and sweethearts, and listen to Louis and Duke and Basie and Bird records. But the vision of even these souls is dimmed by their own gross stereotypes of what the jazz musician is like.

A surprising percentage of jazz fans believe, as the general public does, that the jazz musician's life is a round of lissome amorality, and that the only practicing a "true" jazzman does is on different brands of bourbon. Others romanticize their favorites, and build a composite of the jazzman that makes him part selfless experimenter and part fallen angel with a touch of Marion Brando. It is this kind of jazz fan who is most disturbed when one of his idols begins working steadily. Success, to these emotional investors in the jazz scene, is equivalent to betrayal.

THERE ARE a few jazz partisans, fortunately, who regard jazz musicians as human beings, as people with problems, families, hopes, and fears no different in essence from those daily experienced by the fans themselves. But these pragmatic jazz admirers are very few.

Throughout all this misrepresentation by confused friends and foes concerning his vocation, his character, his antecedents, and his influence upon the young, the jazz musician has been silent—except among other musicians. His silence in public has been involun-

tary. It has been due to the fact that the jazz musician has had almost no place wherein he can speak or write what he thinks, and reach a layman's audience.

Let us take forums on jazz, for example. Only recently have jazz musicians been invited to participate in these symposia in any significant numbers. For years, the viewpoint of the jazzman was expressed in these forums by just about everybody but a jazz musician. And even now, far too few organizers of educational jazz programs or lectures on jazz think to invite jazz musicians themselves to speak at length. I've been at courses where jazz musicians have been guests, but they were invited more as exhibits than as teachers, and they were quickly made aware of that fact.

THERE IS one man in the east who is in charge of most of the important jazz panel discussions held in this area during the year. He admits privately that he feels jazzmen are—with few exceptions—inarticulate. Their art, he says, is a nonverbal one, and therefore, when they speak about their art in verbal terms, they become lost. This absurd belief is reflected in the panels this man sets up. He does invite some musicians, but he tries to get them to rehearse what they're going to say, and when they do persist in improvising, he often interrupts them when they begin to talk "above the heads" of the audience, as he would put it. The result is that few of his forums are as provocative and productive as they could be. Most, in fact, are as bland as Mantovani.

Other forums operate with similar apathy toward the talking jazz musician. So do the printed forums on jazz. All too few bylines by musicians have appeared in *Down Beat* or *Metronome* or the jazz publications abroad. Interviews with musicians are quite illuminating, but there are many jazz musicians who have a lot to say under their own names in print—if someone were to ask them to.

There also is the matter of liner notes. The current state of jazz liner writing is—with a few notable exceptions—disgraceful. Not only do most notes tell us little about the musicians' backgrounds, but less than nothing about the music. Most of the time, the notes are a turmoil of purplish adjectives in a fog of bad grammar. They rarely contain anything that will enable the listener to understand more fully and enjoy what he is to hear.

IT WOULD be much more logical to ask the musicians themselves to write the notes when feasible, or at least to get the musicians in charge of the date to talk into a tape recorder, and later, edit what they've said. Contemporary Records has shown—in sets of notes by Kessel (C2514), Niehaus (C2517), Manne and Freeman (C2518), and the LP with notes by six west coast writers (C2511)—how illuminating liners by musicians can be. It's a practice that should be much

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jazz west coast

a short history of music in california

By Ralph J. Gleason

JAZZ WAS BORN in New Orleans, all right, but one of the spots where it flourished earliest, lasted longest and has burst forth again with renewed vigor in recent years, is California, with special references to San Francisco.

It could be that the cool Pacific air draws jazzmen. It could be the natural air conditioning of San Francisco where it never gets too hot or too cool.

In any case, San Francisco provides and has provided a welcome home for jazzmen in many a year and so, of course, has lower California.

THE ORIGINAL Creole Jazz band, with Freddie Keppard on cornet, swung out to the coast in 1910—surely the first invasion by New Orleans musicians.

Jelly Roll Morton hit Frisco in 1915 and settled down as a professor in a succession of spangled palaces on the riotous Barbary Coast, the San Francisco opposite number of Storyville in whose bordellos, fashionable and unfashionable, he had served an apprenticeship as pianist.

Morton's stint on the Barbary Coast left an impression on San Francisco musicians. Pianist Paul Lingle heard him there, and the influence has lasted until today. For his part, Morton was at home once. He returned periodically, until his death in the early '40s, varying his residence between Los Angeles where he led a band of New Orleans Musicians in 1917, and San Francisco.

KID ORY, the New Orleans trombonist hit L. A. in 1919 with his Creole Jazz band and in 1921 made records for the Spikes brothers, of which *Ory's Creole Trombone* is still a classic. They are reputed to be the first discs made by a Negro jazz band.

Ory later played lengthy engagements in San Francisco and Oakland and periodically played dances in the valley towns. Bunk Johnson, the trumpeter and one of Louis Armstrong's mentors, visited California before the '20s with a minstrel show, and as a sailor on a New Orleans freighter.

In 1921, Ory and King Oliver both had bands on Market St. in San Francisco. Oliver's group, which later went to L. A., and considerable local hulla-balloo, came direct from Chicago to a two-month engagement at the Pergoda palace, now a pool room.

ALL THIS EARLY jazz music had considerable effect on northern California citizens. Peter Tamony, the San Francisco etymologist, has traced the word "jazz" back to a 1913 story in the San Francisco *Bulletin*—a story on a baseball training camp written by a "Scoop" Gleason.

Art Hickman, a San Francisco musician and bandleader, was one of the first to click via records and was a hit in New York with a band from San Francisco that included Ferde Grofe and Paul Whiteman, a couple of up-and-coming kids themselves.

In the late '20s and '30s, Tom Gerun had a top name band of the time operating out of San Francisco with Tony Martin and Woody Herman as saxophonists.

And Anson Weeks, with whom Ivie Anderson later sang in the Palace hotel, was starting his "Dancin' with Anson" career during that period.

IN LOS ANGELES, drummer Ben Pollock had a band in the mid-'20s at the Venice ballroom with Benny Goodman, Glenn Miller, and other latter-day jazzmen among its members.

Curtis Mosby, then a bandleader and more recently a night club operator, had a group at the Apex club with Lawrence Brown and Lionel Hampton, and later in the early '30s Les Hite featured these men in his great swing band which Armstrong once fronted and recorded with.

In 1935, swing hit like an atom bomb. The Goodman band, on its first tour of the country, was discouraged and disheartened until they hit Sweet's ballroom in Oakland and found the kids lined up around the block to hear them.

SWEET TOOK THE band as a favor to the booker. He really wanted Jan Garber. The next night Goodman opened at the Palomar in Hollywood,

and music history was made. In 1936 Benny's great trio and quartet with Hampton, Teddy Wilson, Gene Krupa, and BG made its appearance in Hollywood.

During the '30s, many jazzmen floated west as radio and movies made Los Angeles a second entertainment capital. But it was in San Francisco at the end of the '30s, that the seeds were sown for the revival of traditional jazz.

Lu Watters, a trumpet playing minerologist and parrot fancier, was invited by the San Francisco Hot Jazz society to lecture and illustrate jazz music. Out of this appearance grew the periodic jam sessions at the Big Bear and other spots, which led to the formation of the Watters band, its Jazzman and West Coast records, and its long and famous run at the Dawn club.

FEATURED IN THE early Watters band were trombonist Turk Murphy, trumpeter Bob Scobey, and pianist Wally Rose, all of whom in recent years have formed splinter groups of their own which have become some of the leading traditional jazz groups in the country.

During the last years of the '30s, the appearance of the Goodman band and the Count Basie band at the San Francisco exposition had a marked effect on West Coast jazz.

Lionel Hampton, who formed his own band of the early '40s, took with him in his first unit a number of Bay Area jazzmen including Vernon Alley, Bob Barefield, and Eric Miller.

And later, during the war, there was the great St. Mary's freight band with many of the same men, plus Ernie Royal and Marshall Royal.

IN 1940 STAN KENTON started his rugged road to fortune with his band at Balboa, below L. A., and in the mid-'40s Billy Berg's Hollywood night club provided a home for jazzmen.

Back in 1936, disc jockey Al Jarvis had started jam sessions, and in 1937 Bing Crosby's benefit concert for Joe Sullivan was one of the first jazz concerts ever held.

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Murphy



Johnson



Kenton



Hampton



Rogers



Watters

The Importance Of Jazz Tradition

By Gerry Mulligan

THE IMPORTANCE of the creative jazz musicians who have preceded us since the beginning of jazz cannot be underestimated. Many of the older jazzmen are, in fact, still contributing richly to the jazz scene—a fact sometimes lost sight of by younger jazz listeners or fans who are new to jazz.

As in any of the other arts, the presence in jazz of a living tradition is a great asset to the young performer. For one thing, of course, there is the enjoyment the men before have given us. Of more specific help to the young musician is the confidence to be gained from a knowledge of what the older jazzmen have done. By that I mean the knowledge you have that somebody else has lived the jazz life before you, and what they have done gives you an idea of what way to go about doing things and what way not to.

By being aware of the jazz tradition, the young jazzman acquires thereby a sense of perspective. Since I know and observe the tradition, I'm able accordingly to have a basis of judgment for my own work by trying to hear how it fits in with the whole jazz tradition. It gives you confidence to know that you have roots in a language that has been growing for quite awhile, and that has now become pretty well developed. We jazz musicians can understand each other pretty well now, especially those of us who keep in mind the basics, the essential motivations for blowing jazz.

ONE OF THESE BASICS is that a jazz musician is—or should be—always trying to express himself as an individual. Its there that you find the degree of integrity of a jazz musician. Since jazz is so personal a way of expression, what we are as individuals is bound to come out by what we play as jazz. So when you hear a jazz musician, you get to know what kind of a person he is. That's one of the very illuminating things about playing or listening to jazz. And when that basic motivation of self-expression is added to an awareness of the jazz tradition, then you've got a musician who knows not only why he's blowing, but the history of the language he's using.

The influences from what has gone before that have affected my own work include many musicians. Duke Ellington has been the biggest single influence—particularly in his writing and in his attitude toward his band. Duke's bands always sounded like they were hearing themselves as they were playing. And Duke was able—for a longer period than any other leader—to take divergent personalities and combine them in a homogenous unit. I was also



Gerry Mulligan
Be An Individual

influenced by most of the soloists in the Ellington band of several years ago — Tricky Sam Nanton, Lawrence Brown, Johnny Hodges, Ben Webster, and Jimmy Blanton, etc.

Mentioning the last two reminds me of a further point. Ben and Blanton became quite a team; they were very close to each other musically. When Blanton died, there was a gap, and I'm sure Ben misses him to this day. So, in a sense, a man sometimes creates an influence by dropping out of the jazz scene. Once you've had that kind of rapport with another musician, you keep looking for something like it again. Like in my case, I miss the natural rapport I had with Chet Baker in the quartet.

GETTING BACK to my own influences from the jazz tradition, there was also Pete Brown. For one thing, he was one of the first men I ever really heard blow, so that was a strong influence in itself. And also, I was impressed by the attitude he had toward his instrument. He's a big man, but

when he played the alto, he played with a tremendous sensitivity to the horn.

Then came Lester Young, Dizzy, and Bird. I've been about equally influenced by all three. Woody Herman's 1946 band also had an impact. It was a large influence on the way I was to think in terms of orchestration. I've always been a great admirer of Ralph Burns' scoring, and he was writing particularly well at that time. The men in the band, too, created an impact—men like Bill Harris and the excellent brass section Woody had. And there was Dave Tough, who exerted a tremendous influence in that era in terms of the kind and quality of rhythmic feeling he laid down for the band. Sonny Greer, too, was influential in his rhythmic backgrounds for Duke.

By this list you can see that I was influenced by men on a variety of instruments, not just by those who played my own horn. One result of being affected by musicians on all instruments is that you acquire a measuring rod for what you want to hear in the people you yourself play with—and that's another kind of influence. You look for people to play with who have that same kind of attitude toward music as the older men you admired and learned from.

As for the new listener to jazz—as well as the new instrumentalist—it's a wise idea not to grasp the first thing that comes along and stop there. That's a natural practice, but it's a pretty unrewarding one. You ought to go back and listen to all eras of jazz that are available. By absorbing a cross section of the jazz tradition, you'll be able to form a basis for developing your taste. You'll have firmer ground in deciding what you do like in jazz. And you'll have a stronger feeling for the growth of jazz.

THERE WERE different developments in each era. In the early days, there was the emphasis on ensemble playing. By the mid-'30s and '40s the individual emerged, and this emergence of the individual reached a climax in Bird. He was the embodiment of the strong, individual personality.

It's important to realize this development, and to know music from all jazz eras. It's a mistake to listen to only one style—to the point of its becoming a fad—and to the exclusion of all other styles. There's room for a lot of different kinds of jazz just as there's room for a lot of different kinds of people in the world as jazz listeners. In my own case, I find it very difficult to listen to music by categories and labels. You have to break it down to a

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The Independent Jazz Companies

By John Hammond

THERE WAS A TIME, 20 odd years ago, when there were exactly three record companies in America: Victor, Columbia, and the American Record Company, which owned the Brunswick, Vocalion, and 25-cent labels. The only recorded jazz to reach the public was the result of pressure and subsidy by a music publisher, or non-union dates made primarily for the Negro market.

In 1955 there are upwards of 40 labels bringing out some form of jazz consistently to an ever-widening market. The major companies, as well as the independents, are vying with each other in signing new talent, and literally flooding dealers and jockeys with far more material than can be absorbed by even an avid public. Just suppose that the unthinkable happens, and that all but a half dozen well-financed companies should disappear. How much jazz would appear on the remaining major company lists?

It's a pretty frightening thought, since by far the largest amount of good jazz appears on such postwar labels as Atlantic, Bethlehem, Clef, Em-Arey, Fantasy and Good Time Jazz, right on down the alphabet. The majors like Columbia, which does by far the best job, Victor, Decca, and Capitol are in the jazz market because the smaller companies proved that non-name, uncommercial jazz could be profitable.

BUT WITH the rare exception of a Brubeck, Goodman, or Armstrong album, the big companies, with their enormous overhead, and a distributor setup in which records are often secondary to television and household appliances, do not make money on jazz sessions. Without the competition of the independent specialists, it's doubtful whether we would get the tiniest fraction of the jazz available today.

For some 11 years I worked for major companies, and made scores of jazz dates, among the hundreds of commercial sessions. There were those gratifying times when a Goodman, Basie, Teddy Wilson, or Billie Holiday became a "name" with an automatic sale, with the subsequent underwriting by advance distributor orders. But far more frequent was the disappointing returns from the initial sales of a promising group or individual, and the subsequent pressure from distributors and higher-ups alike to stop experimenting.

After World War II it was Norman Granz who came up with the most successful techniques of selling jazz on records. Even before the days of LP and tape, he recorded his own Jazz at the Philharmonic concerts. complete

Jazz LPs In A Spin

By Nesuhi Ertegun

IT'S NO SECRET that the record industry is governed by trends, and as far as jazz is concerned, the current trend is as unmistakable as it is irresistible: the only way to present jazz on records is on a 12" LP.

The same thing, of course, happened to recordings of classical music several years ago.

The fact that most composers didn't have the foresight to write works of exactly the desired length for 12" LPs didn't stop anybody; either the micro-grooves were widened, so that what would fit on a 10" was made to occupy 12 inches (a relatively rare occurrence), or a shorter work was added to fill the remaining portion of the disc.

Today, record dealers and distributors throughout the country insist the 10" jazz LP is outmoded and completely undesirable. In this, they undoubtedly reflect the views of the majority of record buyers.

The dealers say the 12" LP looks more important, attracts immediate attention, and creates an aura of prestige and significance that was lacking when the dimension of the record was smaller.

WE ALL REMEMBER the reaction of many jazz collectors when the first 10" LPs were released—they resented the idea of having to buy a whole LP when often there were only one or two numbers on the record they really liked.

The 12" LP is bound to make the jazz listener more discriminating and selective than ever, and this, I think, will be one of its chief virtues. The jazz fan isn't going to buy a 12" LP unless he likes most the music on both

with the excitement of audiences, the superior acoustics of concert auditoriums, and extended solos of competent, if sometimes exhibitionistic, instrumentalists. Even on such obscure labels as Stinson and Asch, these discs sold in the hundreds of thousands, and finally led to the establishment of Clef and Norgran.

THE GRANZ companies are perhaps the only subsidized ones in jazz, in many cases underwritten by the enormously popular JATP tours. As the most successful promoter in the one-night field, Granz has no fear in trusting his own taste and sometimes losing a small fortune in promoting artists on records. Anything lost on records is recouped in concerts, and his perseverance has resulted in a dozen new record hit personalities. As his own boss, Granz can indulge himself in a Fred Astaire story, Art Tatum saga, or other enterprises that will take years to amortize. I wonder how long

(Turn to Page 29)



Nesuhi Ertegun

sides of the record. And that's an awful lot of music.

In the old 78-rpm days, a recording director thought he had accomplished a tremendous tour-de-force when he made two three-minute jazz recordings that really satisfied him.

Today that's practically nothing. To be more accurate it's a fine start, but it must be followed by approximately 35 minutes of equally good music.

JUDGING BY THE amount of 12" LPs now being released, you would think there was no such problem. But the problem exists, and sooner or later all jazz a&r men will have to face it. Once we realize a jazz record isn't going to sell simply because it's a 12", the quality of recorded jazz will increase of necessity.

That's why I welcome the current reign of the 12" jazz LP. Actually, there should be a place for both 10" and 12" jazz LPs; certain album ideas, which lend themselves naturally to the smaller size, now will have to be either abandoned or needlessly inflated.

That, of course, is the danger of ally trends; they are inflexible, and they eliminate everything which doesn't fit into their pattern.

The advantages of the 12" LP are obvious. The improvising musician doesn't have to worry about limitations of time; the jazz composer can write in extended forms and will develop his ideas as fully as his imagination allows. There is more room for effective art work on the cover, and for detailed notes on the back.

THE DANGERS ARE equally obvious. There is more room for music, art, and writing; this increases the chances for indifferent or uneven performances by the various persons who take part in the production of the big LP.

Everything depends on how the additional space is used. The buyer will tend to be more and more critical, which is the way it should be; we will have fewer records and better records, more carefully planned recording sessions, greater attention to quality of performance and of sound.

In this sense, 12" jazz LPs are a very real challenge to the record companies that make them.

The Collector's Era

What LPs Have Done To Wax Heads

By George Hoefler

MOST PERSONS today look back on the depression years as comparatively sad, sad times. True, jobs were scarce and pocket money was something you dreamed about. But the jazz record collector had much to be thankful for—he enjoyed a multitude of unexpected kicks.

The thrills of owning a car, going to a good show, or taking a vacation trip were nonexistent for many. However, the hot discophile found a substitute for these pleasures that called for an astoundingly low cash outlay and proved to offer a fascination more alluring than even, at times, the pleasure of eating.

The boys who today are called the "old-time collectors" were bitten by a bug more demanding than golf, mah jong, baseball or the movies.

WHILE AWAKE, they thought, talked, wrote about, and searched for rare jazz records. Everybody was looking for an undiscovered Louis Armstrong, and quite a few of them were turned up on blind labels that Armstrong himself long since had forgotten.

While under the influence of this bug, collectors didn't marry, nor could they afford to take out girls unless her father had played a trumpet during the '20s and was likely to have bought Bix' records when they came out.

Jazz collecting packed a double wallop. There was the initial boot of locating a rare nugget in an unexpected place. I found my first Wolverine Genett near the bottom of a milk can in the back of a used-furniture store on S. State St. in Chicago.

AN EVEN BIGGER charge came when it was put on an old wind-up phonograph and through the scratch and the tinny sound came Bix' cornet chorus on *Riverboat Shuffle*.

The discophile in those days was viewed by store keepers with suspicion and alarm. They resented the way we ran up their electric bill by going through hundreds of their old records under a 25-watt bulb and then walking out with only three under our arm.

Others were pleased to collect 15 cents for records out of a bunch they were burning in a wood stove to keep warm.

There was one Michigan collector who witnessed the violent destruction of one of the few copies ever found of Jack Teagarden's rare *Loveless Love* on the Crown label. He offered the shop owner a dime, a top price for one record in those days. This dealer must have had an intuition of value, for when he heard the offer, his knee went up, and the record, firmly held in both hands, went crashing across it.

WHEN TWO COLLECTORS got together in those days, they would go to one or the other's lair and start a trading session. When trading was at its peak, the apartment floor had two lines of discs the length of the room.

The idea was to balance items against one another, considering condition, rarity, and music value. I remember one session that took all night because the collector who was at home refused to play his sides with anything but old-fashioned wooden needles. In order to get one side of a beat-up record played through, it was necessary to stop and resharpen the needle fifteen times.

This discophile's biggest day was a Saturday in Gary, Ind., when I walked into a run-down furniture and junk shop that at one time had been a record store with an Okeh franchise.

AFTER BEING INSULTED for buying only four records—which I hadn't particularly wanted and had bought only to placate the man for moving a lot of useless furniture to make the record pile available and to repay him for burning his light—I was on my way out the door when I noticed a small pile of records in their original envelopes high up on a shelf.

I turned to the dealer, who said I wouldn't want any of them because they were new, but after much begging and cajoling, plus an offer to buy at least one at 75 cents, he bought over a ladder and climbed up to hand down the records one by one.

In that period, collectors had almost memorized Delaunay's first Hot Discography published in 1936, and when the man handed down King Oliver's *Mabel's Dream* on a mint Okeh followed by a label reading "Blanche Calloway accompanied by Louis Armstrong on cornet" singing *Lazy Woman's Blues* in 1925, it was almost too much.

NEITHER OF THESE records were listed in Delaunay at that time, and their existence was unknown to me. There were other items in new condition. The dealer got my last \$2 and another visit the next day. This happened late in the afternoon after spending an entire day hunting up one street and down another without success.

The competition began to increase, and toward the end of the '30s there were few untapped stores left in the bigger cities that had the kind of records we were looking for.

Chicago's south side was probably the outstanding spot in the country for this sort of thing because Oliver, Bessie Smith, Armstrong, Earl Hines, Jimmy Noone and most the jazz names were playing there at the time the

Go, Go, Go!

Benny Powell of the Count Basie band tells this true story about one aspect of Newport's welcome to the recent Jazz Festival held there. During one early evening, Powell noticed an elderly lady—who appeared to be a longtime resident of Newport—closely scanning the automobiles crowding into town for the jazz concert that night. Whenever the elderly lady caught sight of an out-of-state license plate, she would mutter bleakly: "Go home! Go home!"

Altoist Cannonball Big Shot On EmArcy

New York — Alto-saxist Julian (Cannonball) Adderley, who has been causing enthusiastic comment among jazzmen here (*Down Beat* Aug. 24), has finished one 12" LP for EmArcy and is working on another that will feature him against a strong background with arrangements by Quincy Jones.

Before signing with EmArcy, Adderley recorded for Savoy with a combo headed by Kenny Clarke. Personnel on the Savoy date included cornetist Nat Adderley, tenor-flutist Jerome Richardson (on two), trumpeter Donald Byrd, pianist Horace Silver, bassist Paul Chambers, and Clarke.

The Clarke set will be called *Bohemia after Dark* and will be followed by another Savoy album under Cannonball's own name.

collector's items were being released.

During World War II, the salvage drive, organized to reclaim shellac that no longer could be obtained from the East Indies, caused the loss of many old records that were turned in on salvage campaigns.

IT IS QUESTIONABLE whether many desirable items were destroyed in this manner, but it certainly played havoc with the piles of old records to look through. Now just about all the heretofore unknown records by famous jazz artists have been listed in discographies and are well known. The lure of the hunt is gone. Records are no longer accumulated like postage stamps.

Today there are more collectors, and they pay all their attention to the music. The day of the collector of labels is over. In fact, a great many of the original collectors are converting to tape and replacing their old 78s with collections on the new LP and 45 sets. Bill Grauer and Orin Keepnews are making a lot of the rare items available on Riverside LPs. Victor and Columbia have regular reissue programs active, as do Decca and even Capitol from time to time.

Times change, but many an old-time collector recalls with joy the days of the depression.



Taylor



Tatum

Billy Taylor Replies To Art Tatum Critic

By Billy Taylor

(Ed. Note: In the Aug. 10 issue of Down Beat appeared an analysis of Art Tatum by Andre Hodeir, the European jazz critic who writes for Jazz Hot. Among the protests received was one from Billy Taylor, eminent jazz pianist, who was offered rebuttal space. His article follows.)

ANDRE HODEIR may be "one of Europe's best known and most respected jazz critics but his analysis (?) of Art Tatum is nothing short of ridiculous. A "provocative piece" indeed!

How could anyone be so presumptuous as to try to evaluate the talent of any great jazz artist solely on the basis of one group of his recordings? Creativity cannot be turned on and off like a light in a recording studio, and as extensive as the five 12" LP Clef records are, they do not present every facet of the Art Tatum I know.

Anyone who has ever heard Tatum play after hours in a setting of his own choosing will bear out the fact that this is a completely different Art Tatum from the one who plays either in clubs, jazz concerts, or on records. When he plays for a select audience of his own choosing, even his "arrangements" take on a new dimension. The fabulous technical facility is then used as it should be used, to present and exploit the creative power which sets Tatum apart from other jazz pianists.

According to Messers Funk and Wagnall:—

Genius: 1—Extraordinary intellectual gifts, evidenced in original creation, expression or achievement.

2—Remarkable aptitude for some special pursuit; a distinguishing natural capacity or tendency . . .

3—A person of phenomenal and original powers for productivity in art, science, statesmanship, etc . . .

4—The dominant influence or essential animating principle of anything . . .

Considering these definitions one by one, I think Norman Granz was correct in calling Art Tatum a genius.

Hodeir admits that in his opinion, Tatum is:

1—Extraordinarily gifted.

2—A man able to conceive and then execute things which others, sometimes able to conceive, simply cannot execute.

3—More of a pianiste d'orchestre

than any other great jazz pianist.

Even among the avant garde modernists, Hodeir admits, it would be hard to find a jazz pianist for whom Tatum is not the greatest of them all . . . (Tatum) seems to have cast a spell over the younger generation of pianists.

As Hodeir admits, the European critic is definitely handicapped by not being able to hear a particular jazzman in person. If he had heard Art Tatum at almost anytime between 1941 and 1951, I think he would be less prone to "consider these albums as a panoramic picture which the celebrated pianist at the high point of his career, has drawn of his own work."

ART TATUM is one of the few name artists who throughout his entire recording career has always been allowed to choose his own material. Obviously he picked the music from his repertoire which he liked best for this series of recordings, but since the entire set consists of at least five more 12" LP albums, there is much in the way of repertoire which had not been heard by Mr. Hodeir at the time he wrote his article. Also, more often than not, it is the record company that arranges the order in which the musical selections are presented.

I, too, would like to hear the Tatum interpretation of *Boplicity*, but in all fairness, although many musicians agree that it is a great jazz tune, I have never heard it played anywhere by anyone other than on the Miles Davis record. I am sure that many musicians must know it, but I cannot recall even one other record of it by a jazz great.

In his criticism of Tatum's selection of tunes, Hodeir says "these albums deliberately sacrifice beautiful melody for sentimental ballads and authentic jazz pieces for popular hits." Yet he has nothing to say about Benny Carter's *Blues in My Heart*, Ellington's *Sittin' and Rocking* or *In a Sentimental Mood*, Will Marion Cook's *I'm Coming, Virginia*, or Edgar Sampson's *Stompin' at the Savoy*, and I suppose that because of their popularity, *Over the Rainbow*, *Embraceable You*, and *Can't We Be Friends?* cannot be considered beautiful melodies.

WHEN HODEIR compares the approaches used by Charlie Parker, Louis

Armstrong, and Lester Young to a melody with that of Tatum, he is on very shaky ground. With all due respect to their individual talents, they are still only concerned with playing one note at a time. It is therefore absurd to try to draw comparisons between their approach and Tatum's. Compare him with another pianist if you will. Fats Waller was one of the swingiest pianists who ever lived, but he had neither the technical facility nor the imagination required to use the Tatum approach and Fats was the first to admit it.

The fact that "every jazz pianist, even a fourth-rate saloon pianist, ornaments a theme as he plays it" does not negate that kind of approach nor does it necessarily indicate a lack of ambition. Tatum has certainly developed jazz solo piano playing to its highest point of virtuosity to date, but again I must insist, records, even the extensive Granz set, have not presented the complete Art Tatum.

Coral Signs Larry Sonn

New York — Coral's band division, weakened by the departure of Les Brown from Capitol, has signed the new band of Larry Sonn. First singles by the orchestra are *Follow That Man* and *Idaho*.

The latter is an arrangement by Al Cohn, who will contribute all the up-tempo writing for the band. Ballads are scored by Stan Applebaum, and the band's book also includes some arrangements by Manny Albam.

The Sonn band first received national exploitation via a recent Saturday night exposure on NBC's *Monitor* with commentary by Al Collins. MCA books the orchestra.

Sonn, a trumpeter is a former sideman with Charlie Barnet, Hal McIntyre, Teddy Powell, Bobby Byrne, Vincent Lopez, and other units. For the last 10 years, however, he has been leading one of the most popular bands in Mexico.

Early this year Sonn decided to return to the American musical scene and organized a band here.

A Basic Jazz Record Library

Here is a basic library of recorded jazz—100 choice recordings—as chosen by *Down Beat*. It is, we think, the best such guide ever assembled, and a supplement will be published annually to keep it up to date. All discs listed are on LP unless otherwise indicated.

- Mahalia Jackson, *The World's Greatest Gospel Singer*, Columbia CL 644
- Bunk Johnson, *This Is Bunk Johnson Talking*, American Music 648
- George Lewis, *George Lewis' Ragtime Band*, Jazz Man Records, LJ 331
- Jelly Roll Morton, *New Orleans Memories*, Commodore 30000
- Negro Folk Music of Alabama, *Folkways*, Vols. 1 & 2, P 417-P 418
- Baby Dodds, *Talking and Drum Solos*, Folkways FP 30
- The Original Dixieland Jazz Band, Label "X" LX-3007
- Armstrong-Oliver, *Louis Armstrong with King Oliver's Creole Jazz Band*, Riverside, RLP 1029
- Louis Armstrong, *The Louis Armstrong Story*, Vols. 1-4, Columbia ML 4383-4386
- Louis Armstrong, *Plays W. C. Handy*, Columbia CL 591
- Johnny Dodds, *Washboard Band*, Label "X" LX-3006
- Jimmy Noone, *Jimmie Noone Apex Club Orchestra*, Brunswick BL 58006
- Jelly Roll Morton, *Red Hot Peppers*, Vol. 2, Label "X" LVA-3028
- New Orleans Rhythm Kings, *George Brunis with the New Orleans Rhythm Kings*, Riverside RLP 1024
- Bix Beiderbecke, *The Bix Beiderbecke Story*, Vols. 1-3, Columbia ML 4811-4818
- Condon - McPartland - Teschmacher - Freedman, etc., *Chicago Style Jazz*, Columbia CL 632
- Condon-Russell-Wetling-McPartland, etc., *Chicago Jazz Album*, Decca DL 8029
- Muggsy Spanier, *Muggsy Spanier Favorites*, Vol. 2, Victor LPT 1000
- Bessie Smith, *The Bessie Smith Story*, Vols. 1-4, Columbia ML 4807-4810
- Meade Lux Lewis, *Cow-Cow Davenport*, etc., *Pioneers of Boogie Woogie*, Riverside, RLP 1009
- Pete Johnson-Joe Turner-Lips Page-Basie-Kirk, etc., *Kansas City Jazz*, Decca DL 8044
- Count Basie, *Count Basie and his Orchestra*, Decca DL 8049
- Basie-Young, *Lester Leaps In*, Epic LG 3107
- Jimmy Rushing, *Sings the Blues*, Vanguard VRS 8011
- Fletcher Henderson, *And His Connie's Inn Orchestra*, Label "X" LP 3013
- McKinney's Cotton Pickers, Vol. 1, *Big Band Jazz of the Twenties*, Label "X" LVA-3031
- Jimmie Lunceford, *Lunceford Special*, Columbia CL 634
- Duke Ellington, *Ellingtonia*, Vols. 1 & 2, Brunswick BL 50002-58012
- Duke Ellington, *Ellington Plays Ellington*, Columbia CL 558
- Duke Ellington, *This Is Duke Ellington*, Victor LPT 8017
- Benny Goodman, *1937-1938 Jazz Concert No. 2*, Vols. 1 & 2, Columbia ML 4590-4591
- Teddy Wilson Quintet, *Just a Mood*, Columbia EP-1569
- Bob Crosby, *Bob Cats*, Decca DL 8061
- Bunny Berigan, *Bunny Berigan Plays Again*, Victor LPT 1003
- Roy Eldridge, *The Strolling Mr. Eldridge*, Clef LP MGC-162
- Lionel Hampton, *A Treasury of Immortal Performances*, Victor LPT-18
- Chu Berry, *Memorial Album*, Commodore FL 20024
- Coleman Hawkins, *The Bean*, EmArcy MG 26013
- Ben Webster, *The Consummate Artistry of Ben Webster*, Norgran MG N-1001
- Stewart-Williams-Hodges-Bigard, *The Duke's Men*, Epic LG 3108
- Johnny Hodges, *And His Alto Sax*, Victor LPT 3000
- Benny Carter, *Cosmopolite*, Clef MG C-141
- Lester Young, *With the Oscar Peterson Trio*, Vols. 1 & 2, Norgran MG N-5, MG N-6
- Vic Dickenson, *Septet*, Vol. 1, Vanguard LP 8001
- Django Reinhardt, *Le Jazz Hot*, Angel 60003
- Earl Hines, *Piano Solos*, Atlantic ALS 120
- Earl Hines, *Piano Solos*, Label "X" LVA-3023
- James P. Johnson, *Stomps, Rags, and Blues*, Blue Note LP 7011
- Fats Waller, *Vols. 1 & 2*, Riverside 1021, 1022
- Fats Waller, *Fats Waller*, Victor LPT 6001
- Art Tatum, *The Genius of Art Tatum*, Vols. 1-10, Clef 612, 613, 614, 615, 619, 657, 658, 659, 660, 661 (any one)
- Mary Lou Williams, *Mary Lou Williams*, Contemporary C 2507
- Erroll Garner, *Erroll Garner*, Columbia CL 535
- Billy Taylor, *A Touch of Taylor*, Prestige LP 7001
- Billie Holiday, *Lady Day*, Columbia CL 637
- Billie Holiday, *Billie Holiday*, Clef MG C-161
- Billie Holiday, *Vol. 1*, Commodore FL 20, 005
- Mildred Bailey, *Blues*, Columbia EP B-1617
- Ella Fitzgerald, *Ella*, Decca DL 8068
- Sarah Vaughan, *Sarah Vaughan*, Columbia CL 6133
- Sarah Vaughan, *Hot Jazz*, Remington RLP 1024
- Charlie Christian, *With the Benny Goodman Sextet and Orchestra*, Columbia CL 652
- Charlie Christian, *Jazz Immortal*, Esoteric LP-1
- Charlie Parker, *Memorial*, Vols. 1-3, Savoy MG-12000, 12001, 12009
- Dizzy Gillespie, *Dizzy Gillespie*, Allegro-Elite 3083
- Dizzy Gillespie, *And His Orchestra*, Gene Norman Presents, Vol. 4
- Thelonious Monk, *Genius of Modern Music*, Blue Note LP 5002
- Fats Navarro, *Memorial Album*, Blue Note LP 5004
- Bud Powell, *Jazz at Massey Hall, Vol. 2*, Debut DLP-3
- Bud Powell, *The Amazing Bud Powell*, Vol. 2, Blue Note 5041
- Miles Davis, *Classics in Jazz*, Capitol H 459
- Miles Davis, *All-Star Sextet*, Prestige LP 182
- Lennie Tristano, *Classics in Jazz*, Capitol EAP 491
- Woody Herman, *Dance Parade*, Columbia CL 6049
- Woody Herman, *Threes Herds*, Columbia CL 592
- Stan Kenton, *New Concepts*, Capitol H-383
- Stan Getz, *Interpretations*, Norgran MG N-1000
- Milt Hinton, *Bethlehem LP BCP-1020*
- Dave Brubeck, *Jazz at Oberlin*, Fantasy LP 3-11
- Gerry Mulligan, *Quartet*, Fantasy LP 3-8
- Clifford Brown-Art Farmer, *And the Swedish All-Stars*, Prestige PRLP 167
- John Graas, *Jazz Studio Three*, Decca DL 8104
- Charlie Mingus, *Jazzical Moods, Vol. 1*, Period SPL 1107
- Modern Jazz Quartet, *Prestige PRLP 160, PRLP 170*



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

Louis Armstrong

Honeysuckle Rose; Blue Turning Gray over You; I'm Crazy 'Bout My Baby; Squeeze Me; Keepin' Out of Mischief Now; All That Meat and No Potatoes; I've Got a Feelin' I'm Falling; Black and Blue; Ain't Misbehavin'

Rating: ★★★★★

Satch Plays Fats is the second special album Louis has made for Columbia, though he regularly records for Decca. This set, devoted entirely to the works of Fats Waller, is part of George Avakian's Great Jazz Composers series. Unfortunately it is not equal in quality to the first Louis special—the magnificent album of W. C. Handy compositions (Columbia CL 591). First of all, the presence of Velma Middleton on three numbers is unjustified. She's just not that good a singer, especially when measured against Louis. Then the members of Louis' band let him down in this set. The rhythm section is stiff; Barney Bigard contributes little of interest, and even the rugged Trummy Young could have been more imaginative in several places.

But Louis is fine, and for that reason, the set is well worth buying. Of key attraction are his vocals, but his horn too remains eloquent (e.g. *Blue Turning Gray*, the highlight of the set). Through tape, Louis briefly backs his own vocal on one tune, and scats against his own vocal on another. On one number, incidentally—*Black and Blue*—I still prefer the altered Vic Dickenson-type lyrics to the original sung here. The album is recommended for Louis' work. With more energetic assistance from his men, Louis would have had a really outstanding set. Good recorded sound. (Columbia 12" LP CL 708).

Max Bennett

T. K.; I'll Never Smile Again; Do You Know Why?; Sweet Georgia Brown; Rubberneck; Just Max; They Say; Jeppers Creepers

Rating: ★★

Bassist Bennett, currently with Stan Kenton, makes his LP debut as a leader heading a unit composed of Charlie Mariano, Frank Rosolino, Stan Levey, and Claude Williamson, with vocalist Helen Carr on two numbers. Bennett has gained recognition through his work with the Georgie Auld quintet, Charlie Ventura, Sauter-Finegan, and Kenton. While not yet a bassist of the stature of Pettiford, Mingus, Brown, Hinton, or Wendell Marshall, Max has a good beat and intonation.

The presence of Miss Carr adds little to the session. In a dance band

or a superior cocktail lounge, Miss Carr would make it, but nothing here indicates she yet has much jazz ability. Mariano blows vigorously, but is still too much in the shadow of Bird to have developed his own style. Rosolino is briskly efficient as is Williamson. Levey is too insistently loud on up-tempos.

The opener, a pleasant vehicle for bass, was by the late Tiny Kahn. The fourth and fifth are arresting originals by Rosolino. *Rubberneck* used to be featured often by Stan Getz, and *Just Max* is a gently intriguing solo framework for Bennett. Ira Gitler's notes are commendably biographical for the most part and the word "genius" is used not once. Almost four stars, except for the two vocal bands. (Bethlehem BCP-1028)

Count Basie

The Comeback; Every Day

Rating: ★★★★★

New Star winner Joe Williams demonstrates why he ran so far ahead of the rest of the field in the recent Critics' Poll balloting. *Every Day* is the blues that has given the Count his first popular hit record in several years. *The Comeback*, written by Memphis Slim, is another solid blues that opens with some fine, laconic Basie piano. Mr. Williams then wraps it up with the band rocking powerfully behind him. Good recorded sound. Listen, too, to what Freddie Greene does for a rhythm section throughout. (Clef EP 89149x45)

Barbara Carroll

Am I Blue?; Blue Room; Just Plain Blue; Blue and Sentimental

Rating: ★★★★★

Barbara indicates again her mature ability as a jazz pianist possessed of taste, imagination, and a good rhythmic sense. Joe Shulman is on bass and Ralph Pollack on drums. The title of the set, naturally, is *Just Plain Blue*, which is also what Barbara's up-tempo original on the date is called. High point is *Blue and Sentimental*, a number long associated with the old Basie band and the late Herhal Evans. (Victor EPA 604)

Chris Connor

Blame It on My Youth; It's All Right with Me; Someone to Watch Over Me; Trouble is a Man; All This and Heaven, Too; The Thrill is Gone; I Concentrate on You; All Dressed up with a Broken Heart; From This Moment On; Ridin' High

Rating: ★★★★★

This Is Chris is Miss Connor's third album for Bethlehem, her first 12" set, and her best collection musically. When Chris, in fact, becomes this consistent in a night club, she'll really have it made. Her tasty backing here comes basically from Ralph Sharon, Milt Hinton, Osie Johnson, futist Herbie Mann, and guitarist Joe Puma. Kai Winding and J. J. Johnson are added on a few. The two trombones are characteristic-

ally effective, but could have been used to more varied background effect.

Chris' intonation is in better shape than usual; her beat is more relaxed; and that fine, throaty quality is warmly alive. Her phrasing is somewhat more flexible than heretofore, and she does well by the meaning of the lyrics. All in all, a very enjoyable recital. The album notes are useless. How about, for one thing, telling us who did the arrangements? (Bethlehem 12" LP BCP-20)

Kenny Dorham

Minor's Holiday; Lotus Flower; Afrodisia; Basheer's Dream

Rating: ★★★★★

This is Kenny's first LP for Blue Note under his new contract with the label. Set is called *Afro-Cuban*, and a major aid in making the title match with the music is conga drummer Carlos (Potato) Valdes, recently arrived from Cuba, and recommended to Kenny by Dizzy and "Little Benny" Harris. The rest of the distinguished and constantly cooking rhythm section is composed of Horace Silver, Oscar Pettiford, and Art Blakey. The horns include Cecil Payne, Hank Mobley, and J. J. Johnson. J. J. is excellent and Mobley is swingingly competent.

Chief importance of this set, however, is the playing of the long-neglected Dorham. Kenny has rarely sounded as consistently at inventive ease as on this set, and I hope the LP heralds the fuller arrival of Kenny into public recognition. Kenny has worked with most of the major modern jazz innovators, and has evolved into one of the better hornmen in modern jazz, both with regard to sound and conception. First three originals are by Kenny; the fourth is by Gigi Gryce. All are pleasant, but none is outstanding as writing. The lines are good for blowing, though, and that's what happens to warm effect here. Good recorded sound by Rudy Van Gelder, and good notes by Leonard Feather. (Blue Note BLP 5065)

Maynard Ferguson

Our Love Is Here to Stay; Air Conditioned

Rating: ★★

Another marathon coupling, with each each tune allowed a whole 12" side. The second is a Ferguson original. With Ferguson are Herb Geller, Bob Cooper, Bob Gordon (no solos), Milt Bernhart, Claude Williamson, Max Roach, and John Simmons. First side rambles a little over 16 minutes, and the second is just about 16. As has been suggested here before, the only time this lengthy a lack of structural growth becomes memorable is when there's outstanding solo work. But the blowing here isn't that exceptional. There are varying capable solos by the horns, but there's little that will cause this record to be especially recalled several years hence.

The rhythm section, it should be noted, is first rate. Solo-wise too. Max

used
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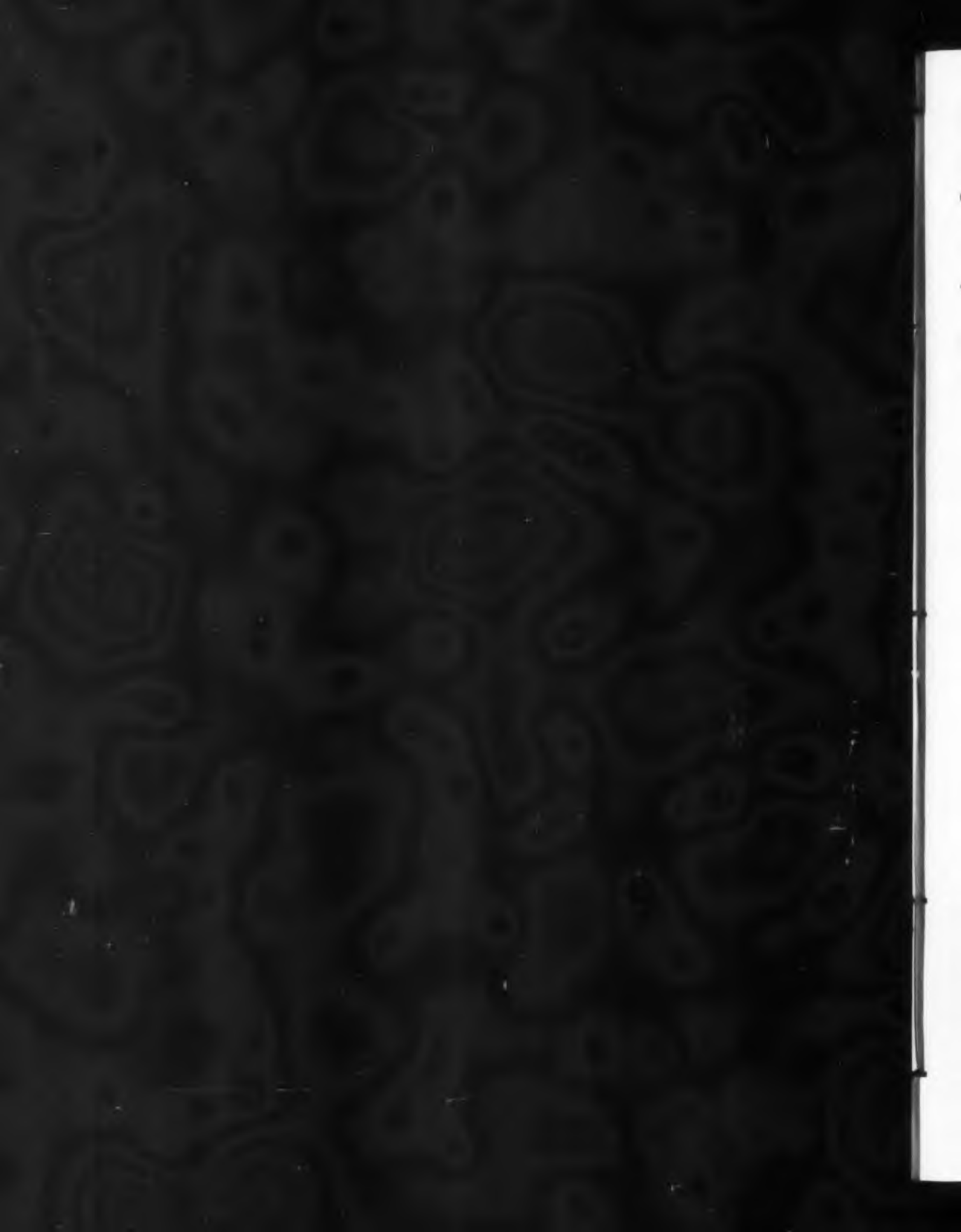
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(in his one solo) and Claude top their colleagues in terms of sustained interest. As usual, Ferguson can be quite pleasurable when he forgets his space cadet role, but when he does don his helmet, the results are most unfortunate—as in the distraught close of *Love*. The kind young lady who wrote the notes speaks of Ferguson's "subtleties of musical taste." Oh, kind young lady, if that were only oftener true. (EmArcy 12" MG 36009)

Ella Fitzgerald

Hard-Hearted Hannah; Pete Kelly's Blues; Ella Hums the Blues

Rating: ★★

Songs from Pete Kelly's Blues has Ella in the tunes she sings in the picture plus a wonderful, wordless second side through which Ella just ad libs on the blues for over five minutes. With Ella on hand, who needs words? The other two tunes aren't especially memorable, but Ella does whatever could be done for them and, in fact, she metamorphoses the title song. Not much can help *Hannah*, though. Ella's backing is provided by a quartet, but no personnel is given on the record. The second side is a full five-starrer. (Decca EP ED 2269)

Lionel Hampton

The Chase; Stardust; Mark VII; How High the Moon; Love for Sale; Wailin' at the Trianon

Rating: ★★

Wailin' at the Trianon was recorded at that Chicago ballroom in July, 1954,

by Hamp and his full band. Except for Hamp, there are no soloists of distinction and some—like altoist Jay Dennis—are positively painful in their conceptual tawdriness. The band swings, but that's about all that can be said for it. The playing—ensemble and solo—is usually of the most obvious, exhibitionistic kind. Only Hamp is able to combine real musicianship with fervent searching for audience-titillating effects. And even his lengthy solos eventually become repetitious and ideationally dull.

The record points up the fact that Hamp has never had a really cohesive musical band in all his years of leading, although he has had many excellent individual sidemen. He prefers to cater to the lowest common denominator of musical taste. Sure, he's popular all over the world. But leaders like Basie and Duke enjoy a popularity that is deeper, that will last much longer, and that is representative of their long-term vital contributions to jazz as leaders. Hamp's real contributions have been as a soloist.

Despite Jack Tracy's eulogy of Hamp in the Aug. 10 *Beat* (*First Chorus*), I cannot agree that hard work and enthusiasm are enough to warrant unqualified praise. There is also the matter of musical integrity. Big Jay McNeeley is enthusiastic and works hard, too. But what happens musically? All the above reservations, let it be clear, should not obscure the fact that Hamp himself is one of the most swinging, generally inventive vib-

ists in jazz history. I just wish he would put more musical care and taste into his band as a whole. (Columbia 12" LP CL 711)

Mahalia Jackson

★★★★ *Run All the Way*
★★★★ *Nobody Knows*

One of the greatest voices since that of Bessie Smith is to be heard in the power and the glory of the queen of the gospel singers, Mahalia Jackson. These are characteristic performances, with *Nobody Knows the Trouble I've Seen* especially compelling. (Apollo 298-45)

Milt Jackson

Wonder Why; My Funny Valentine; Moonray; The Nearness of You; Stonewall; I Should Care

Rating: ★★

A relaxed, consistently tasteful blowing session on which Bags' quartet includes two other MJQ colleagues—Percy Heath and Connie Kay—as well as pianist Horace Silver. All are fine. The rhythm swings steadily; Horace's solos indicate again how emotionally moving a pianist he is; Jackson takes the major share of solo space with assured inventiveness. On ballads as well as up tempos, Bags is excellent. He is even able to refreshen that much handled *Valentine*. It's good, incidentally, to hear *Moonray* again. *Stonewall* is a blues-based original by Bags. In summary, a most restful though stimulating package. (Prestige LP 7003)

Herbie Nichols

The Third World; Step Tempest; Dance Line; Blue Chopsticks; Double Exposure; Cro-Magnon Nights

Rating: ★★

It's taken 36-year-old Herbie Nichols a long time to get on record. Nichols has been a modern jazz pianist—and quite an individual one—since the early '40s, but he had to take a lot of jobs, several nonmusical, to earn bread in the years since then. Even his musical gigs have been with all manner of bands from Dixieland to r&b, but never with a combo where he could express his own ideas. Now, pioneering Alfred Lion of Blue Note (who is another excellent choice for a Newport Festival award for jazz achievement) has given Nichols his first chance to record.

This is the first in a series of Nichols' LPs—all consisting of his own originals. The first set is largely composed, I believe, of his earlier works, and I wish I could have heard the whole series before writing a review of this one. What I do hear here is a man with a fresh harmonic individuality, an unusual, provocatively probing sense of humor, and an over-all imagination that would be welcome in any era of jazz. His music is also very warm and personal and grows and grows on the listener with each playing.

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me in this first LP is Nichols' tendency to fragmentize his consistently interesting opening lines. These angular fragments are in turn interesting, but for Nichols to fully realize his unmistakable potentiality, he should learn to build more cohesive, more organically interrelated, more constantly building wholes. These pieces, unique as they are, sound as if they need more structural work. And I'd also like to hear whether Nichols has created more lyrical, longer-lined material. On this LP Nichols is skillfully and swingingly accompanied by Art Blakey and Al McKibbin. Good recorded sound and helpful notes by Leonard Feather. The set is recommended as one of the fresher albums of the year. (Blue Note BLP 5068)

Oscar Peterson

- ★★★★ *So's Winds*
- ★★★★ *Sweet Lorraine*

Oscar, Ray Brown, and Herb Ellis in two more skillfully integrated, swinging performances. The constantly evolving Ellis is the featured wailer on *Winds*, *Lorraine* is Oscar's and she's treated with gentle strength. Footnote: As good as Oscar is on his recordings, he rarely reaches the creative heights thereon that he attains in clubs, possibly because he, like several jazzmen, isn't overly comfortable in a studio. I wonder what would happen if Oscar were taped on location. Not at Carnegie hall, but in a club over the course of several sets. (Clef 89148X45)

Sam Price

Jumpin' on 57th; *Sam's Pretty Blues*; *If I Could Be with You*; *Pete's Delta Bound*; *Jonah Whales Again*; *Stormy Weather*; *Walkin' and Shoutin' the Boogie*; *Please Don't Talk About Me When I'm Gone*; *Manhattan Blues*

Rating: ★★★

Barrelhouse and Blues is the over-all title of this mainstream set with pianist Price, Vic Dickenson, Jonah Jones, Pete Brown, Milt Hinton, and Cozy Cole. The session should have been a gusty wailer in view of the men involved, but it doesn't entirely come off. There are a number of vibrant moments, provided chiefly by Dickenson with occasional healthy assists from Jones and Brown.

In the rhythm section, Cozy is often too heavy (and is somewhat overrecorded besides). Hinton, as usual, is excellent. Price is a powerful blues-based pianist, but his solos can be repetitious, and he is heard at too much length in this set. All in all, the album is pleasurable, but it could have been more than that. *Pete's Delta Bound*, incidentally, sounds, as I recall a lot like a Cootie Williams record of several years ago called *Delta Mood*. Some of the other "original" material might have been fresher, and several were drawn out too long. Price sings on two numbers. (Jasstone 12" LP J-1207)

Terry Pollard

Fedj; *Autumn Serenade*; *Laura*; *Where or When*; *Scrapple from the Apple*; *Emaline*; *The More I See You*; *Almost Like Being in Love*

Rating: ★★★★★

The 24-year-old Terry Pollard, who has been pianist and associate vibist with Terry Gibbs for the past two years, finally has an LP of her own, and the result is one Bethlehem's most swinging sessions. Cut in Los Angeles in January of this year, the set has Don Fagerquist (on four) and a moving rhythm section of guitarist Howard Roberts (on four), bassist Herman Wright, drummer Frank DeVito, and Terry. Fagerquist (of the Les Brown band) blows well with his usual lyrical speed. New Star winner Roberts is also characteristically impressive on his solos.

Terry, as in person, is an exuberant gas. She swings hard, and while her range of dynamics could be wider, she has generally interesting conception on both jumpers and ballads (c.f. *The More I See You*). Terry's a forceful talent, and it's good to see her with an album of her own. Set has a first-rate Burt Goldblatt cover and good notes. (Bethlehem LP BCP-15)

The Sons of Sauter-Finegan

Back in Your Own Backyard; *I Surrender, Dear*; *Street of Dreams*; *Lip Service*; *Two Bats in a Cave*; *Mad About the Boy*; *Over the Rainbow*; *Non-Identical Twins*; *Easy to Remember*; *Nip and Tuck*; *Fascinating Rhythm*; *Procrastination*

Rating: ★★★★★

There have been and continue to be many brilliant sidemen in the Sauter-Finegan entourage, but the extent of each man's expressivity has been constricted by the gimmicky, heavily pretentious book of the band. Now, thanks to Jack Lewis of Victor, several of these sidemen have been gathered into small units and have been given ample solo space in loose "head" arrangements. The sides were cut several months ago.

The musicians are: Bobby Nichols, trumpet and flugel horn; Nick Travis, trumpet and valve trombone; Sonny Russo, trombone; Tommy Mitchell, trombone; Joe Venuto, marimba and vibes; Francis James, bass; Moushey Alexander, drums; Bill Finegan, piano.

Everyone on the date is in fine form. Sonny Russo, (now with Neal Hefti) indicates again he's one of the better young trombonists in jazz although, like his contemporary, Frank Rosolino, Sonny is ill-advised to sing. Mitchell also shows well. Nichols and Travis play with moving warmth and impressive musicianship. Venuto makes it on his one solo band. Though I respect Moushey Alexander, the rhythm section isn't as apt as it could have been for the small units that make up the date. It could flow more, particularly on the up-tempo.

Nichols has two ballads to himself

that he plays beautifully, and he duets with Travis on three other numbers. Russo has two to himself, and everyone joins in the last number. Of special interest are two of the Nichols-Travis numbers, *Non-Identical Twins* and *Two Bats in a Cave*. Both have the two hornmen alone—without rhythm section. Their third duet, *Nip and Tuck*—with rhythm—is also absorbing. Good recorded sound throughout. One of the more imaginative albums of the year. (Victor 12" LPM-1104)

Don Shirley

Someone to Watch Over Me; Love for Sale; Blue Moon; How High the Moon; I Can't Get Started with You; I Can't Give You Anything but Love; I Let a Song Go out of My Heart; Makin' Whoopee; Lullabye of Birdland

Rating: ★★★

Piano Perspectives is pianist Shirley's second album. His playing is difficult to categorize, being a hybridization frequently of classical forms superimposed on popular material with a peripheral attempt at jazz feeling and rhythms. Shirley's touch and technique are impressive, but his conception can become cloying. There is too much of the strictly ornamental, of the effect-for-the-effect's-sake. And when Shirley tries to play it straight jazz-wise (as *I Can't Give You Anything But Love*), the obvious fact is that he rarely swings and has little basic realization of the history and nature of jazz improvisation.

It should be pointed out that Shirley's slow tempo pieces are played with grace and beauty that appeal to many listeners, so I'd suggest you audition the set for yourself. My own tastes prefer a Gieseking or a Garner. I no longer have much empathy for this kind of polite middleground eclecticism. I still think Shirley could contribute more to music as a composer and classical pianist than in this neither/nor guise. As usual, bassist Richard Davis is an excellent complement to Shirley. (Cadence CLP 1004)

Joe Turner

★★★★ *Flip, Flop and Fly*
 ★★★★ *Ti-R-Lee*
 ★★★★ *Midnight Cannonball*
 ★★★★ *Hide and Seek*

Ever since veteran blues singer Joe Turner has been making it big in the r&b field, his records haven't been reviewed in the jazz magazines, and all of us have goofed. Joe sings just as richly and muscularly as he ever did. True, his accompaniments aren't nearly as good as on his early jazz records, and the material is sometimes jerry-built, but I'll take even the worst of his current material over most of the adolescent, characterless "hits" in the pop field. And through everything Joe sings, there runs the blues. So if you dig the blues, Joe Turner still has a lot to say to you whether he's on or off the r&b hit list. (Atlantic 78s 1053, 1069)

Stu Williamson

Sluggo; There'll Never Be Another You; Autumn in New York; Sunday; Sapphire; The Things We Did Last Summer; Don't Get Around Much Anymore; Strike Up the Band

Rating: ★★★

Trumpeter Stu Williamson's recording unit includes his elder brother, Claude, Charlie Mariano, Max Bennett, and Stan Levey. The date as a whole is representative of the less attractive aspects of a certain kind of west coast jazz date—a limited range of emotion, mechanical-sounding arrangements, and in general, a facile, surface approach to jazz. Williamson himself is not yet ready to carry a whole LP.

Although he is effective in brief solos within the context of solid arrangements—as currently in his work with Stan Kenton—Stu is not yet a major jazz voice, nor yet a significant minor one. His tone on this date tends to be

shrill, and his approach is far too emotionally constrained and type-writerish for my taste. The rhythm section is heavy. Claude Williamson is good, but he has sounded better and more free on other dates. Mariano blows with more communicative emotion than Stu, but Mariano, too, is more derivative than individual. All in all, the set gets three only because the men are clearly professionals, but it barely passes. (Bethlehem RCP-1024)

Cal Tjader To East

New York—Vibist Cal Tjader, formerly with George Shearing, and a successful combo leader in San Francisco in recent months, will bring his unit east in the fall. Tentative bookings include the Rouge lounge, Detroit (Oct. 4); The Cotton club, Cleveland (Oct. 10); The Blue Note, Philadelphia (Oct. 17); and a date not yet set at Birdland.

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Ulanov Finds Some Gold In Them There DJ Hills

By Barry Ulanov

THE STRANGEST phenomenon in the phenomenal revival of jazz that we are witnessing today is the jazz that goes by every other name but jazz. You know what I mean—eight bars here, four there; a tenor fill-in, a trumpet break, or, mercy of mercies, a full-scale jazz backing for a singer from whom you never expected it and who never deserved it but God be praised somebody goofed and all of a sudden he swings!

It's happened a lot in recent months—maybe I could say years, for it's been at least two or three in the making, this taking of jazz for granted as a legitimate string to the commercial bow. It's never been quite so obvious as today, however, and therefore now is the time for all good men to come to the aid of those good men who are responsible for this strange and welcome condition and to say thank you.

Maybe it's because I've been at the mercy of the jockeys so much lately that I'm so aware of these moments of grace between the turgid and the arid clumps and bumps and thumps that fill up so much air time. I've been more or less commuting to Vermont from New York for weekends and long stretches of the summer, listening to the car radio to stay awake.

AND UP in the green mountain state I've been waiting for the electric cooperative to stretch the wire from a pole in the field to the house, and have therefore been restricted to a battery radio for my music. Hence, on what I speak I am an authority. Never before have I been so thoroughly aware of the musical product its manufacturers hopefully call commercial.

For these blessings, then, much gratitude. For Jackie Gleason's unreasoning fidelity to Bobby Hackett, who has lightened again and again the soupy burden of all those much-amplified strings with his sweet and delicate trumpet variations on what are after all first-rate tunes. For Hugo Winterhalter's collaboration with Eddie Heywood, one of the more emancipated weddings of studio sound and after-hours tinkle.

For Paul Weston's knowing (jazz-knowing) backings, especially, logically enough, for Mrs. W., Jo Stafford. For Frankie Laine's apparent return to something approaching a jazz groove and with at least a couple of soloists hovering close enough to the mike to compete with his multi-magnified larynx.

FOR PERRY COMO'S occasional foray into a middle- or up-tempo mood, with the jazz dividends coming from

a hip rhythm section and the good humor it produces in Perry's voice. For the dozens of unsung, unnamed, maybe permanently unknown jazzmen who labor—successfully, mind you, satisfactorily—behind the vocal groups with which we have been afflicted for so long now.

That's the list of the unexpected, the unlooked-for jazz sounds, the beat where a radish or an onion would be more likely to be found. There are another couple of categories, more obviously akin to jazz in style and conviction, in which much of merit, far more than the call of commercial duty, can be heard: The so-called "rock 'n roll" blasters and the Gospel singers.

On the whole, I don't have much use for the hot-rockers and unholy rollers. Most of them are self-conscious panders to a perverted blues taste. But there are some, with names that mean as little to me as to you, inconsistent, often raucous, almost always clumsy and amateurish, who nevertheless swing with such abandon that one longs—at least this one does—to find out who is responsible for the tremendous beat and the glorious enthusiasm so very much like the atmosphere around 52nd Street and the Loop and Central Avenue 18 and 19 and 20 years ago. The jockeys would do us all a service if they would check the files and let us know the names of some of these crude but unmistakable talents.

FOR THE GOSPEL shouters, my praise is unmixed. It's been a long, long time since such even quality has been achieved by any one category of what we might call popular music. Here, among the simple, unpretentious, and unself-conscious sealots of a most down-to-earth Christianity, music history is being made. This is no return to jazz's past. This is no ploughing up of the hinterlands to preserve the remains of the primitive in our culture.

This is, on the contrary, a daily, living experience of some men's faith, in rhythmic terms, which demonstrates how close to the largest elements of a man's spirit jazz can come. And wonder of wonders, jazz can get that close to the center of a people's imagination and its uttermost strivings for a life more peaceful and profound than this world normally offers and still preserve the basic conditions of an improvised, free-swinging music.

I wish I could say, "dig that singer," "look out for this group," "don't miss Joe-and-so." But no one outfit has impressed itself that firmly upon my ear. I've heard perhaps a hundred different combinations—quartets and choruses and single singers—on Symphony



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Sid's show out of Boston, on others late at night or early in the morning, all of which offer some indication of the spirit I am commending warmly to you here. It is enough to say, I think, that some resolute and man somewhere could find a great soloist or two or six if he would dig hard into this field and pull out from obscurity the astonishing personalities singing their hearts and souls out in celebration of their faith.

IT'S JUST ANOTHER indication of how broad the field has become, of how far beyond its conventional confines jazz has traveled.

All of this—the jazz behind the pop singers, the swinging studio band, the contagious rockers, the infectious Bible-shouters — should caution us against the simple judgment and the cynical dismissal in which the jazz enthusiast (especially if he's a working critic) so blissfully indulges. Jazz is, as Leonard Feather used to say, where you find it. Its staying power is remarkable, its ubiquitousness astonishing to contemplate.

So even if you're condemned to disc jockey's island, don't despair. There, too, in those seemingly barren hills, there's gold.

Jazz Companies

(Jumped from Page 15)

Norman could last in a major company?

High fidelity is the latest shot-in-arm for the record industry. It is ironic that no American company, major or minor, was responsible for the introduction of vastly improved recording techniques. English Decca had to start its own London "FFRR" label in this country to wake up the American public to the fact that it was getting inferior sound both on records and machines.

It was a long time before any of the jazz companies became interested in producing discs with the superior sound available in the classical catalogs. But now there are at least a few independents who attempt to infuse jazz sessions with the same realism as they would a historic, symphonic, or operatic concert. The majors, with the multi-mike setups and echo-chamber gimmicks of the past, have lagged behind here as well.

Although many record concerns are thriving in this period of prosperity, there is always the danger of economic recession and the collapse of the independent distribution structure, which is none too secure even now. There is the further danger that almost all the independent labels are pressed and processed by one or the other of the two major companies. If the time should come, as it already has in England, that the big boys should refuse to service the little ones, there won't be nearly so much jazz to buy or write about.

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High Fidelity

DOWN BEAT

By Robert Oates Jordan

READERS HAVE ASKED, "Should I buy individual components or will a factory-completed high fidelity set satisfy my needs?" This question, in a variety of forms, seems to be one of the buying public's major quandaries.

I have seen the advertisements of each system, giving the virtues of each, as though there were no question as to the choice. And I am not at all sure that my listening ear is as critical as are the golden ears of the hi-fi fans I know.

When anyone, a fan or a manufacturer, turns on a high fidelity system for me to hear; we both stand back and listen. The comments range from "How's that?" to "Man!!! Isn't that a new sound?"

I AM HORRIFIED when I realize that it sounds to me, for all the hi-fi world, like a hundred other systems of either factory-completed or individual-component construction.

However, when there are serious faults somewhere in the system, I cannot help but want to listen with a technician's ear. So I am pleased if the objective analyses in *Down Beat's Buyers Aid* help you to make the decision on what type of set you want.

Speaking of the technician's ear, let's get back into the lab. The majority of these columns have been concerned with the elements of component high fidelity systems. In this series, I will report our findings on several factory-completed and all-in-one high fidelity systems. Among the units this series will cover are those made by Dictograph Products, Inc.; the Magnavox Co., V-M Corp., and others, as space permits.

THE LONGEST BY far of the series will be about the Magnavox unit, not because of any preference but because of the extent of the laboratory tests

conducted. We asked Magnavox officials if they had any objections to an all-out test.

Ralph Mathews, a director of Magnavox, said, "Go ahead, test it, then tear it apart, and report exactly what you find, good or bad."

In the laboratory, we dismantled the Symphonic Modern unit, part by part. We completely unsoldered the electronic tuner and amplifier, unwrapped condensers, measured resistors, life tested transformers, sawed through speakers to investigate their construction, checked the cabinet work, finish, and its basic wooden fabrication.

All in all we had a heap of parts, and a lot of information about one example of Magnavox's product. The report on the unit will follow in the next few issues.

DICTOGRAPH IS ONE of America's oldest sound companies, starting about 50 years ago with mechanical dictation equipment, up to the present line of alarm and paging systems, the Acousticon hearing aid, and now high fidelity systems.

No longer producing dictation equipment, Dictograph has entered its bid into the factory-completed high fidelity system. The model 100A Dictograph system which was sent for review included, in addition to the amplifier-recorder changer unit and its standard speaker unit, two of the other available speaker systems.

One, the Model C three-speaker unit—two three-inch high frequency speakers, one, 8-inch low-range speaker, and an internal condenser speaker "divider network." The Model C is an exceptionally well built enclosure of the front loaded-slot return type of baffle, similar to the R-J enclosures.

THE GLOSSY-FINISHED wooden enclosure is made of good #1 grade three-quarter-inch cabinet plywood, with locked glued, vibrationproof joints. Both the front baffle board and the back of the enclosure are made of grade #1 common plywood, making this speaker system quite competent in

More Turn To Recorded Tape

New York—Boston Records, Lyrichord Disca, and Polymusic Records have concluded arrangements with Livingston Electronic Corp. for the release on tape of material which has so far been available on disc only; future recordings will also be obtainable in both forms.

Boston and Lyrichord will retain their own labels, but Polymusic recordings will be issued on Livingston's Connoisseur label.

Among the tapes being readied for release are:

Boston will issue Chavez' *Toccata for Percussion*, coupled on one reel with Faberman's *Evolution*, and a violin and cello recital featuring Arthur Grumiaux and Samuel Mayes.

Lyrichord's initial offerings will consist of a Carl Sandburg album entitled *New Songs from the American Songbag*, J. S. Bach's *Ascension Oratorio*, a Chopin program played by Erno Balogh, and a collection of Elizabethan love songs and harpsichord pieces.

A complete performance of William Shakespeare's *The Tempest*, with incidental music composed by Vladimir Cherniavsky, will head the list of Polymusic tapes. The cast features Raymond Massey, and the company hopes this will be released to coincide with Massey's appearance at the Shakespeare festival in Stratford, Conn. Another Polymusic tape will present the music of India in the original music score from the sound track of Jean Renoir's film, *The River*.

over-all construction and performance.

We found that this unit has a slight resonant peak (using both the Dictograph amplifier and a laboratory standard amplifier) around 50 cycles with a fairly sharp decline below that point. On the high range, without any treble boost, the decline began at 14,000 cycles with no real serious variations between the two.

The second speaker unit was a key-stone shaped baffle board with three cloth-dust covered speakers of same type as used in the Model C. This unit, called the Model D, was designed for hanging in the corner of two walls, a specified distance from the ceiling.

ALTHOUGH THE reproduction of this unit sounded okay, there was no accurate available method of testing it. Theoretically, the corner system should function, but I would hesitate to suggest this type of unit for those who must live with adjacent neighbors who might not like their hi-fi second hand through wall or floor vibrations.

One of the most attractive elements of the basic Dictograph system is its low price. I will continue in the next column with the discussion of the amplifier, changer, cartridge, and speaker unit of this basic high fidelity system.

Jo Jones Bows As Wax Leader

New York—Veteran jazz drummer Jo Jones has recorded his first LP as a leader. The label was Vanguard, the producer was John Hammond, and the personnel included Nat Pierce, Walter Page, Freddie Greene, Benny Green, Lucky Thompson, and Emmett Berry. A prominent guest—and former long-time employer of Jones—sat in on one number.

Vanguard also has recorded a second Jimmy Rushing set on which the blues singer was backed by Jones, Greene, Page, pianist Pete Johnson (who hasn't recorded for quite awhile), Buddy Tate, Berry, and Rudy Powell on alto and clarinet. A third recent Vanguard session was under the leadership of Ruby Braff.

Vanguard meanwhile has arranged with the powerful Pye Industries of England for the Vanguard catalogue to be released in the British Isles. A minimum of 100 Vanguard LPs, including 24 jazz sets, will be released in the first year.

Pierce On Keynote

New York—Former Woody Herman pianist Nat Pierce, who has settled in New York to write and record, recently cut a 12" LP on Keynote for which he did all the writing. Personnel included Ruby Braff, Doug Mettome, Billy Byers, Matthew Gee, Sammy Margolis, Joe Alto, Jo Jones, Freddie Greene, and Duke Ellington's bassist, Jimmy Woode.

SEPTEMBER 21, 1955

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Popular Records **DOWN BEAT**

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

ROCKIN' THE CHA-CHA/Wham —

Alan Dale (Coral 61495)
SHIFTING WHISPERING SANDS/
 Time—Rusty Draper (Mercury
 70696)
AUTUMN LEAVES/Oo! What You
 Do To Me—Jackie Gleason (Capitol
 8223)
LEARNING TO LOVE/Smoky Moun-
 tain Waltz—Dori Ann Gray (Mer-
 cury 70689)
SUDDENLY THERE'S A VALLEY/
 Everytime I Kiss Carrie—Julius La-
 Rosa (Cadence 1270)
POR FAVOR/Oklahoma—Billy May

(Capitol F3221)
GIVE ME LOVE/Sweet Song Of In-
 dia—McGuire Sisters (Coral 61494)
AN OCCASIONAL MAN/Birmingham
 —Ella Mae Morse (Capitol F3210)
DRUME NEGRITA/IU Wind—George
 Shearing Quintet (MGM K12038)

Four-Star Discs

DON'T TAKE IT SO HARD/A Satis-
 fied Mind — Jeffrey Caly (Coral
 9-61482)
ANGEL BELLS/Let's Harmonize--
 Bing Crosby (Decca 9-29636)
VERSE OF STARDUST/Moonlight—
 Eddie Dexter (Capitol F3212)
THERE'S NOTHIN' LIKE LOVE/
 Beep Boop—Ralph Flanagan Ork
 (Victor 47-6224)
FORTY-FIVE MEN IN A TELE-
PHONE BOOTH/Wild Rosie—Four
 Tophatters (Cadence 1268)
WHY DON'T YOU WRITE ME?/Pen-
 nies from Heaven—Buddy Greco
 (Coral 9-61483)
I WONDER WHAT'S BECOME OF
SALLY/Wabash Cannonball—Burl
 Ives and Gordon Jenkins Ork (Decca
 9-29533)
AUTUMN IN ROME/Love Me or
 Leave Me—Herb Jeffries (Olympic
 501)
IN MADRID/Now Is the Time—Paul-
 ette Sisters (Capitol F 3211)
LOVE BUG/Wishing Well—Three Kit-
 tens and Bob Crosby Ork (Coral
 9-61469)
SHUFFLIN' SHOES/Be A Little Deli-
 cate, Hey—Peppermints (Mercury
 70681)

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New York—Louis Armstrong's All-Stars arrive in Stockholm on Oct. 2 to start their tour of Europe. The group will visit various Scandinavian cities until Oct. 14, after which they move on to Germany.

After winding up in Berlin on Oct. 28, Armstrong will travel through Amsterdam, Brussels, and the French Provinces. The band will spend six days in Switzerland (beginning on Nov. 4) and then leave for the Olympia theater in Paris for a three-week engagement from Nov. 15 to Dec. 6.

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Miles And Miles Of Trumpet Players

By Leonard Feather

For a long time, Miles Davis and I had been trying to get together for a blindfold session. I was determined that when the interview did take place, it would be something out of the ordinary run of blindfold tests; and that's just the way it turned out.

Every record selected was one that featured at least two trumpet players. As you will see, this selection of material did not faze Miles.

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

The Records

1. Clifford Brown. *Falling In Love* with Love (Prestige). Brown, Art Farmer, trumpets; Bengt Hallberg, piano.

That was Arthur Farmer and Brownie blowing trumpet. The arrangement was pretty good; I think they played it too fast, though. They missed the content of the tune.

The piano player gasses me—I don't know his name, I've been trying to find out his name. He's from Sweden . . . I think he made those records with Stan, like *Dear Old Stockholm*. I never heard anybody play in a high register like that. So clean, and he swings and plays his own things; but, they had the piano up too loud in the ensembles. If there's anything that drags me, it's when they put the piano up to loud in the control room.

Aside from the trumpets, I didn't care for the other soloists at all . . . also I think that Arthur should improve his tone and that Clifford should swing more. Four stars, though.

2. Roy Eldridge and Dizzy Gillespie. *Algo Bueno* (Clef). Eldridge, Gillespie, trumpets; Oscar Peterson, piano; Herb Ellis, guitar; Louie Bellson, drums.

That was Diz and Roy. Sounded like Oscar Peterson on piano. Guitar messed it all up—and the brushes. And, one of the four-bars that Dizzy played wasn't too good. One of the fours that Roy played wasn't too good. They're two of my favorite trumpet players; I love Roy and you know I love Diz.

I don't know why they recorded together . . . sounded like something of Norman Grans' . . . one of his get-togethers. It's nice to listen to for a while, but Oscar messes it up with that Nat Cole style; and that kind of rhythm section, with brushes.

It's not that kind of song. You can't play that kind of song like that, with those chords. There's another way to swing on that. It could have been much better. I'd give it three stars on account of Diz' and Roy's horns.



Miles Davis

3. Buck Clayton and Ruby Braff. *Love Is Just Around the Corner* (Vanguard). Benny Morton, trombone; Steve Jordan, guitar; Aaron Bell, bass.

Sounded like Buck Clayton; the other sounded like Charlie Shavers. I don't know who was on trombone; sounded like Jack Teagarden. I don't know about that rhythm section.

Maybe they want to play like that, huh? But the bass and guitar—they always seem to clash when they play 1-3-5 chords that don't vary. You know—C, C, G, G, 4, 4, 5, 5, like that—seems to be some clash in there. When they play straight four-four I like it. I did think the guitar was too loud. Two stars.

4. Don Elliott, Rusty Dedrick. *Gargantuan Chant* (Riverside). Dick Hymen, comp., arr., piano; Dedrick, first trumpet solo; Don Elliott, second trumpet solo; Mandell Lowe, guitar.

Sounds kind of fine. Sounds like Howard McGhee and Ray Nance but I don't know who it is. The arrangement was pretty nice, but not the interpretation. Piano, whoever he is, is crazy. That's about all I can say about it. Two stars. Guitar was nice. I preferred the last trumpet solo to the earlier one for that kind of thing.

5. Metronome All-Stars. *Look Out* (Victor). Sy Oliver comp., arr.; Ray Grimes, guitar; Phil Phillips, Georgie Auld, tenors; Buddy De Franco, clarinet; Harry Edison, Cootie Williams, Rex Stewart, trumpets; Teddy Wilson, piano.

Gee, that sure sounded like an all-star record! Sounded like Teddy Wilson. I think I heard Harry Edison,

Georgie Auld, Cootie Williams, Al Kilian. Guitar player was nice. I don't know who that was. Sure was a funny arrangement.

I don't know who could have done that arrangement . . . Pretty nice record, though. It kinda swings. I couldn't tell the clarinet player; I can't tell anybody but Benny Goodman and Artie Shaw and Buddy De Franco. It was sort of a short solo . . . Give it four stars. I liked that.

6. Charlie Bernet, Terry Tuse (Columbia). Clark Terry, Jimmy Nottingham, trumpets.

That was Clark Terry and somebody; I don't know who the other trumpet was. Sounded a little like Willie Cook. I don't recognize that band. I know Duke didn't write these arrangements . . . For a moment it sounded like Maynard; but I guess Maynard would be doing more acrobatics. He always does.

I like Terry . . . I met him in St. Louis when I was about 13 and playing in a school band. He was playing like Buck Clayton then—but fast, just the way he is now. So I started trying to play like Terry; I idolized him. He's a very original trumpet player; but I don't like to hear him strong-arming the horn just to try to be exciting.

He's much better when he plays soft, when he sounds like Buck. I like him when he plays *down*, instead up, always upward, phrases . . . I don't like that arrangement, though. I know it must be Terry's tune, 'cause it sounds like him. I'd rate it three stars on account of Terry. I don't know who that other trumpet player would be.

7. Bobby Byrno-Kai Winding. *Dixieland vs. Birdland*. *Hot and Cool Blues* (MGM). Byrno, Winding, trombones; Eddie Shu, Mike Baker, clarinets; Howard McGhee, Yank Lawson, trumpets; John Lewis, Kenny Clarke, Percy Heath, rhythm.

Jeez! . . . That was Howard McGhee, and Percy, wasn't it? Kai Winding. Howard played nice. I liked the contrast idea . . . but I just don't know what to say about that record; there's too big a switch when they go from that riff into the sudden Dixieland . . . I like good Dixieland, you know . . . I like Sidney Bechet . . . Kai and Howard swing. I'd give the record a couple stars on account of Kai and Howard.

8. Louis Armstrong. *Ain't Misbehavin'* (Victor). Bobby Hackett, Armstrong, trumpets; Jack Teagarden, trombone.

I like Louis! Anything he does is all right. I don't know about his statements, though . . . I could do without them. That's Bobby Hackett, too; I al-

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ways did like Bobby Hackett—anything by him. Jack Teagarden's on trombone. I'd give it five stars.

9. Duke Ellington, Stormy Weather. Harry Carney, baritone; Willis Cook, Ray Nease, Cat Anderson, trumpets; Billy Strayhorn, arr.

Oh, God! You can give that twenty-five stars! I love Duke. That sounded like Billy Strayhorn's arrangement; it's warmer than Duke usually writes. Must be Billy Strayhorn.

That band kills me. I think all the musicians should get together one certain day and get down on their knees and thank Duke. Especially Mingus, who always idolized Duke and wanted to play with him; and why he didn't mention it in his *Blindfold Test*, I don't know. Yes, everybody should bow to Duke and Strayhorn—and Charlie Parker and Diz . . . Cat Anderson sounds good on that; Ray ALWAYS sounds good.

The beginning soloist sounded real good, too. That's Harry Carney, too, in there; if he wasn't in Duke's band, the band wouldn't be Duke . . . They take in all schools of jazz . . . Give this all the stars you can.

Prof. McSiegal

(Jumped from Page 8)

"Please," I interrupted, "don't talk so loud. People around here are apt to steal some of these ideas, you know. Say, I have an idea for you—'Andre Kostelanetz Without Strings.'"

The professor jotted it down. "My boy, you catch on fast. Perhaps I can also persuade Jutta Whatsername, that German pianist, to record an anthology of familiar Bavarian folk lieder and waltzes from Vienna. This, of course, will be entitled 'Miss Hipp Goes Square.'"

I STARTED TO edge away, but he twisted my arm and urged: "Listen to my coup de grace! I have one called 'Brief New Directions Vol. 169' with Teddy Charles, Pee Wee Erwin, Shorty Rogers, Shorty Sherock, Pee Wee Russell and Pee Wee Reese."

"Pee Wee Reese? What does he play?"

"Son, you must be jesting. In this kind of company how could he play anything but *shortstop*? And now I must be off—I have an appointment with Snitch Miller at Wrecker Records. I feel like a millionaire already; I can just see the money rolling in."

"ALL RIGHT," I said, "and while it's rolling in, if I have any brainstorms for your LP series, where can the millionaire be reached?"

Airily, the professor handed me a pasteboard calling card.

"This is your number?"

"No," said the professor. "That's the candy store. They'll call me to the phone."

—len

Chicago Club Op Finds That Modern Jazz Can Pay Way

By Shirley Bentley

THERE IS ONE club owner who apparently feels there is good money today in good jazz.

The case in point is Sol Tanenbaum, owner of a comparatively small, out-of-the-way night club in Chicago called the Beehive lounge which has been doing a healthy business for the last year by booking modern jazz attractions almost exclusively.

And with such a policy, Tanenbaum has watched the club grow into a respected, and at the same time, profitable modern jazz showcase.

But not a "showcase" in terms of a Blue Note or a Birdland. For it isn't located in the main entertainment center—Chicago's Loop. It is, instead, on the bustling south side where, south siders will say, the only good jazz is to be heard anyway.

THERE ARE NO bleachers, mammoth stages, overelaborate decorations or any of the so-called "big-time" accouterments at the Beehive—and no cover charges or minimums. The Beehive is simply a bar where one can lean back and hear a regular line-up of the finest modern jazzmen blowing today.

But modern jazz wasn't always the backbone of the club. When it opened in 1946, it was an average establishment offering only an occasional dance quintet. Then during the Dixieland revival in 1949-52, it became a leading Dixie spot featuring such top traditionalists as Miff Mole, Doc Evans, Barney Bigard, Baby Dodds, and Lee Collins.

When support for Dixie began fading at the club in 1952, business dropped off accordingly. At that point, Tanenbaum decided to discontinue it as the club's mainstay and instituted a new policy by bringing in Coleman Hawkins, followed by Lester Young and the late Charlie Parker.

THEY DID remarkable business, and as a result, other jazzmen such as Gene Ammons, Sonny Stitt, Eddie (Lockjaw) Davis, Sonny Rollins, Howard McGhee, and Wardell Gray were heard in the following months. It was just this year, however, that the Beehive began concentrating on some of the newer modern jazzmen seldom heard in the midwest. And with considerable success.

This is not to imply that this policy



Deejay Daylie
Gave Advice

has meant money in the bank ever since. The club has experienced disappointments and a couple of out-and-out flops along the way. One reason for this is that the Beehive occasionally takes a chance with a commercially unknown jazz artist or with a newly formed group. This often can be risky for a club owner.

ONE INSTANCE OF the gamble paying off, though, was with the comparatively new Max Roach-Clifford Brown quintet. Tanenbaum doesn't profess to know jazz extensively, and

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he frankly admitted that he never had heard of either Brown or Roach.

On this occasion, as on others, Tanenbaum turned to jazzmen friends for advice.

As in the past at such times, he consulted Joe Segal, longtime jazz enthusiast who is employed by the club for everything from seating customers to lining up the night-off entertainment, and Daddy-O Daylie, an energetic Chicago jazz disc jockey. With their encouragement, Sol decided to bring in the group.

So . . . Max and Clifford, with Harold Land, Richie Powell, and George Morrow, broke all club records. Even the usual *comme ci comme ca* Thursday night patronage was as heavy as the boisterous Saturday night crowds.

IT WAS PROBABLY one of the few times a club owner complained of having an attraction that was too good. The customers were so entranced by the group that they sat through several sets while Sol fretted that the crowd turnover wasn't fast enough to provide seats for standees and persons waiting outside.

Also making the fans and Tanenbaum happy this year was the trombone duo of J. J. Johnson and Kai Winding, which jingled cash registers loudly enough to warrant a return booking soon. And last February, the Beehive was filled to overflowing during the four-day appearance of Parker-Bird's final club date other than his one-nite gigs at Birdland.

Recently closed was the President, Lester Young, whose constituency always fills the hall, and on the stand at presstime was the Modern Jazz quartet, whose first three night were standing-room only.

TO FILL OUT the remainder of the year will be Art Blakey's Jazz Messengers; saxophonist Stitt, who is the club's most consistent drawing power, and the return of Max and Clifford. For next year's line-up Tanenbaum is negotiating for such artists as Bud Powell, Art Tatum, Miles Davis, Thelonious Monk, Terry Gibbs, Buddy DeFranco, and Oscar Peterson.

However, the club does not neglect Chicago's own talent. On Wednesdays Sol turns the bandstand over to Segal for a series of jazz concerts employing Chicago Jazzmen exclusively.

Segal, having organized similar concerts at Roosevelt College for nine years, is in touch with many local artists who otherwise might go unheard. Appearing on these nights are such Chicago men as trumpeter-saxo-

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phonist Ira Sullivan ("Man, has Cliff-
ford Brown ever heard you?" Bird re-
marked after Ira sat in one night);
saxophonists John Gilmore, Eddie
Harris, John Jenkins; trumpeter Paul
Serrano; trombonist Julian Priestler;
bassist Jerry Friedman; pianist Tom-
my Ponce, and drummer Billy Gaeto.

A NAME PROBABLY more familiar
to persons outside of Chicago is trump-
eter Red Rodney who is also on the
Beehive scene quite often. Rodney, who
played with Gene Krupa and Parker
for several years, can be heard either
sitting on with the club's current at-
traction or as a single on open dates.

On these open dates, he plays along
with the house rhythm section, cur-
rently composed of Norm Simmons, pi-
ano; Victor Sproles, bass, and Vernel
Fournier, drums.

On Monday night there are jam ses-
sions, but because strict Chicago union
rules do not allow on-the-spot sitting-
in, added stars are hired for the eve-
ning in addition to the regular sched-
uled attraction.

That's not the end of the story con-
cerning the Beehive, though. Tanen-
baum has been sufficiently impressed by
the year's receipts to be thinking of a
bigger Beehive, thereby giving jazz an
even more profitable exposure.

NBC Gives New Time
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Lenox, Mass. — The tape-recorded
Boston Symphony orchestra will be
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a new time, Thursday night. Reason
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urday schedule will not have to include
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RCA executives went to Tanglewood
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(Jumped from Page 9)

JAZZ, CHICAGO STYLE: Mary Ann McCall is the featured singer with the Duke Groner band at Roberts Show lounge . . . Big Maybelle is at the Crown Propellor, and Eddie (Lockjaw) Davis is at the Stage lounge.

HEREABOUTS: Freddie Williams, r&b disc jockey on WAAF, died on Aug. 21 . . . WAAF celebrating its 33d year of operation with varied disc jockey activity . . . WJJD is filling up its afternoon time with a block of daily deejay-interview shows from noted restaurants. Buddy Moreno broadcasts from Old Heidelberg (and continues to play dates in the vicinity with his band), John McCormick operates from the London House, and Eddie Hubbard from Ricketts restaurant . . . Frits Reiner set to open the Chicago Symphony's 66th season on Oct. 6.

Hollywood

TELENOTINGS: Steve Allen's tele-series (Tonight, NBC-TV), which moved to Hollywood for his Benny Goodman Story film deal, will move here permanently and Steve is buying a new home . . . Songwriter-actor Clarence (Sleepytime Down South) Muse is playing role of pianist in Warners' televersion of Casablanca originated by the late Dooley Wilson (starts on ABC-TV Sept. 18) . . . Mel Henke trio now is a regular on KNXT's Frees on Two (Monday through Friday, 11 p.m. to midnight). He replaced Joe Venuti and pianist Russ Black. Tony Romano and singer Betty Taylor remain . . . Although she is returning to high school, teenager Cathy Crosby will continue to appear from time to time on father Bob's CBS Show this fall.

THE JAZZ BEAT: Veteran Kid Ory back for what promises to be another long stand at Beverly Cavern, 'till L.A.'s No. 1 Dixie den . . . Ginger Smock, gal jazz fiddler, headlines show at newly opened Club Mac, backed by Harold Jackson combo . . . Shorty Rogers went to Mexico City for vacation and two concert dates in early September. He also is collecting impressions for forthcoming Atlantic album, Mexican Holiday . . . Conte Candoli and Dexter Gordon headline Monday night sessions at Californian . . . Gloria Deering, the singing schoolma'am, is featured at Cabaret Concert.

ADDED NOTES: Dorothy Shay draws a four-weeker at Statler starting Sept. 15, with Al Donahue ork still on indefinite holdover . . . Freddy Martin boosted his ork from 16 to 21 for Dick Haymes' current stand at Coconut Grove . . . Betty Barkley sharing vocals with Orrin Tucker and other members of Tucker band at Palladium. The star, Roberta Linn, makes but one appearance nightly . . . Luis Arcares in U. S. for tour (with band of AFMu-

sicians), took off at L.A.'s Zenda in date that broke all boxoffice records there, including Peres Prado's . . . Dave Dexter, onetime Down Beat ed and long a Capitol a&r man, was handed new post in firm's international department . . . All-knowing Time magazine goofed again. The Bud Freeman who married Sheree North is NOT the saxophone player. He is the writer who authored the Stan Kenton biography that accompanies The Kenton Era LP set.

San Francisco

Boston vocalist Faith Winthrop opened at The Other Room, adjacent to the Hungry i, in mid-August, with pianist Vince Guaraldi accompanying her . . . Josh White, John Hawker, and Lovey Powell continue in the main room . . . Monitor scheduling a series of pickups from San Francisco Sept. 10 . . . Bob Helm left Turk Murphy after 10 years.

Wally Rose opens at the Tin Angel Sept. 9 . . . Cal Tjader booked into Harrah's club in Reno . . . At least two new clubs scheduled to open this fall here . . . Blues singer Jesse Fuller's first Cavalier LP due out shortly . . . Lizzie Miles has now signed on as vocalist with the Bob Scobey band. Clancy Hayes, whose contract is up with Good Time Jazz, will probably sign with Ampar. The Scobey group goes east Sept. 8, and returns in six weeks, probably to the Showboat in Oakland.

—ralph j. gleason

Philadelphia

Thelonious Monk's first appearance here in some time was one of the August highlights at the Blue Note. Considerable interest was displayed when the Julian (Cannonball) Aderly and his brother Nat took over the bandstand. With Kenny Clarke on drums; Hen Gates, piano, and Jimmy Mobley and Jimmy Rowser, splitting bass chores, the Aderly group caused much favorable comment.

Pep's has Count Basie for two weeks . . . The new Gerry Mulligan group is slated to open for a week in the Showboat in late September. This room, incidentally, is leaning more heavily on a modern jazz policy after several highly successful spring bookings . . . The Tuesday night Swing club sessions are resuming at Music City . . . The Arts festival in New Hope, Pa., over Labor day weekend featured several jazz groups. Chan Parker was responsible for lining up the attractions.

—harvey huxton

New Orleans

Hal McIntyre's orchestra followed midwesterner George Rank into the Blue room of the Roosevelt hotel in mid-August. Singer Jeannie McManus is back with him . . . The Neutral Corner, refurbished and inaugurating a live music policy, brought in the Al Hirt jazz combo and Bill Cason's western swing . . . Historical LaFitte's

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Blacksmith Shop bar has **Bobby Quinton** specializing in Latin melodies at the piano . . . **Theresa Kelly**, who has been singing locally with **Lloyd Alexander's** swinging dance band, left to accompany herself at the piano in Cleveland before returning to her music studies at Loyola university.

Sarah Vaughan and **Al Hibbler** were recent featured artists at a concert in the Municipal auditorium, a poorly publicized effort that bombed . . . **Bob Hernandez'** quartet, appearing regularly in **Liller's** lounge, was invited to blow some modern sounds at one of the **Crescent City** concerts . . . The **Safari** lounge continues its policy of presenting name disc attractions, with **Lola Dee** followed by **Andy Griffith** and **Tommy Leonetti** . . . Pianist **Armand Hug** plays in **Musso's** lounge, and **Charlie Luckow** does likewise in the **Bayou** bar of the **Pontchartrain** hotel.

—dick martin

Detroit

The tentative August booking of **Stan Gets** at **Rouge** lounge failed to materialize; the **Charlie Ventura** quartet did a double with the **Kenny Burrell** combo. **J. J. Johnson & Kai Windling** come in with their own group on Sept. 13 . . . Rehearsals for five ABC coast-to-coast telecasts cut short the **Dorothy Donegan** date at **Baker's** Keyboard lounge. Triple billing until mid-September goes to **Alex Kallao** trio, **Pat Flowers**, and **Suzenne Fordham** . . . **Marian** and **Jimmy McPartland** took the stand at **Rustic Cabins** in **Grosse Pointe** on Sept. 5, for two weeks.

The **Count Basie** band vacation resulted in a Detroit treat when **Thad Jones** kindled musical memories at **Bluebird** inn . . . **Elvin Jones** left the **Teddy Charles** combo after their Toronto gig, and the lineup at **Crystal** show bar was **Rudy Nichols**, drums; **J. R. Montrose**, tenor; **Charlie Mingus**, bass . . . **Art Hodes**, becoming a regular at **Crest** lounge, expected to move in Aug. 30 . . . A general date-shuffle at **Flame** show bar moves the **Ivory Joe Hunter** opening to Sept. 2, with **Joe Turner** and **Al Hibbler** to follow on dates not yet set . . . **Jefferson Beach** closed the season with **Billy May** on Sept. 3.

—azalea thorpe

Cleveland

The **Hollenden's** **Vogue** room has reopened with **Norm Geller** and **Kitty Kaye**, local performers the headliners. Twin pianos, with a touch of an electric organ, is the core of the sound of this group which also has saxophones, drums, and harmonica . . . Practically next door, the **Theatrical** grill has had the hard-hitting piano of **Ralph Sutton**. He was followed by **Jimmy** and **Marian McPartland**. Other music on the bill is the job of singer **Roger Coleman** and the **Ellie Frankel** trio.

Kornman's **Back** room followed the salad days of **Mimi Kelly** and **Juanita Hall** with **Netta Dupree**, singer and

guitarist. **Wyoma Winters**, who was here earlier as part of the **Baker-Wheeler** act, is back on her own as the **Alpine's** headliner . . . The **Loop** lounge followed **Terry Gibbs** with **Sonny Stitt** . . . **Bud Powell** checked in, after **Red Prysock** in the **Cotton** club . . . The summer dance series closed with **Tony Pastor** at **Chippewa** and **Ralph Marterie**, **Les Elgart**, **Ray Anthony**, and **Buddy Morrow** in that order at **Crystal** . . . The **Gazette's** **Kenny Rasmussen** still packs them in to listen to ragtime.

—m. k. mangan

Miami

The **Beachcomber** has reopened with a show topped by **Billy Daniels** and **Buddy Lester** . . . The **Fontainebleau** booked **Betty Madigan** . . . **Joey Bishop** and **Freddy Calo** took over at the **Sans Souci** . . . **Jay Scott's** band is slated for dance dates at **Miami Springs' Villas** with an occasional **WIOD** remote . . . **Patsy Abbott** and **Mike Arnold** are in **Patsy's** place in the **Sea Isle** hotel . . . **Gracie Barrie** and **Larry K. Nixon** are in the **Nautilus** hotel's **Driftwood** room . . . **Mambo** still is the rage in the **Di Lido**, with the **Maya Conjunto** and **Bernie Sager's** group, and in the **Singapore**, with **Caney's** **Cubanos**.

Bucky Gray has **Fat Man Robin** and **Bert Wallace** heading the two r&b crews in the **Rocking MB** lounge . . . The **Bill Harris** quintet, with **Bill Uselton's** tenor, still is a phenomenal draw in the **Dream** lounge . . . **Monte Carlo** hotel brought in the **Ritchie Brothers**, **Leonard Young**, and **Bob Novack's** band . . . **Frank Froeba** in the **Gold Coast** lounge . . . **Pat Morrissey** was slated for a **Vanity Fair** appearance.

Pianist **Herbie Brock** is devoting more time to teaching, which makes it tough on fans who like to hear him perform; and when is some record firm, interested in modern, intricate, yet swinging improvisation, going to latch onto this guy?

—bob marshall

Toronto

Ellis McLintock, once the leader of **Canada's** best dance band, but mainly a studio man in recent years, performed **Haydn's** **Concerto for Trumpet** with the **Promenade** orchestra recently . . . **Les Elgart's** band played a one-ner at the **Brant** inn, and **Stan Kenton's** band followed a week later . . . **Joe Morris** took his rhythm and blues group into the **Casino** theater for a week . . . **Don Shirley** signed for a mid-autumn concert with the **Toronto Symphony** . . . **Toronto's** **Four Lads** returned here to perform at the **Canadian National** exhibition . . . The **Crew-Cuts** and their manager have incorporated as the **Quartet Chemical Co.** They're now marketing **Sh-Boom** Shampoo and **Collegiate Hair Cream**.

—bob fulford

The Devil's Advocate

BY Mason Sargent

At the Sign of the Single Horn: The decision by the major record companies earlier this season to follow **Victor's** lead and drop their prices was a boon to the consumer but has proved a problem to many of the small, independent classical labels who cannot compete with the majors in catalogue depth and exploitation of new releases.

It's clear that those independents who will survive will be those who can offer the consumer unusually imaginative repertoire selection and, of course, first-rate performance (even if not by top names) and reproduction.

A SOUND EXAMPLE is the relatively new **Unicorn** label in Boston. Its three most recent releases indicate the kind of care in programming and performance that make this company a welcome arrival in the field.

In *French Moderns* (**Unicorn LP 1005**), for example, there is a set of comparatively unfamiliar works for wind ensembles by **Milhaud**, **Honegger**, **Poulenc**, **Roland-Manuel**, and **Saint-Saens**, performed with airy skill by the **Berkshire** ensemble and assisting artists, most of whom are members of the **Boston Symphony** orchestra.

Another new issue is the very seldom heard youthful *Symphony No. 1* by **Stravinsky** (**Unicorn LP 1006**) interpreted by **F. Charles Adler** conducting the **Vienna** Orchestral society. Dedicated to **Stravinsky's** teacher, **Rimski-Korsakov**, the broadly romantic work was written in 1906-7. It will surprise those of you familiar only with the postgraduate **Stravinsky**.

And third, there is a first recording by the excellent organist and teacher, **John Harms**, in a recital of six **Bach** chorale preludes and other organ works (**Unicorn LP 1004**).

ANOTHER IMAGINATIVE **Boston** label is logically called **Boston Records**. Its most recent LP features the principal cellist of the **Boston Symphony**, **Samuel Mayes**, in works by **Bréval**, **Haydn**, **Beethoven**, and **Mozart**. **Mayes** is assisted by **Susan Pearlman**, piano; **Joseph de Pasquale**, viola, and **Sherman Walt**, bassoon. (**Boston LP B-210**).

Mayes not only has an unusually protein-rich tone as well as the expected technical command, but he also plays with a swinging rhythmic pulse that made him the favorite classical musician of several young **Boston** jazzmen in my own growing-up days in that city.

Also new to cello LP literature is a program by **Paul Olefsky**, former first cellist with the **Philadelphia Symphony** orchestra. Among the varied composers represented are **Bloch**, **Prokofiev**, **Debussy**, **Frescobaldi**, **Fauré**, and **De Falla**. **George Silfies** is the skilled accompanist (**McIntosh Music LP MM 103**).

Columbia Record Club

New York—Inauguration of an LP record club, the first to be launched by a major firm, has been announced by James B. Conkling, president of Columbia Records. Subscription purchase has already become popular with record collectors, Conkling pointed out. A few newly-organized clubs that have been in existence less than two years already account for 15 percent of the record industry's total LP volume, and 85 percent of its classical disc volume.

"We believe our club program will make record collecting more convenient and enjoyable than ever before to vast new audiences," Conkling stated. "Based on experience in the publishing field, we know that clubs have stimulated new and broader interest in books. By offering selections from our own impressive catalog, we believe we can win new listeners for music on records."

New Columbia club members will receive on enrollment their choice of a free 12" LP disc from a group of the company's best-selling releases by such artists as Bruno Walter, Sir Thomas Beecham, Eugene Ormandy and the Philadelphia orchestra, Andre Kostelanetz, Dave Brubeck, Louis Armstrong, Benny Goodman, Percy Faith, Paul Weston, Nelson Eddy, and the original Broadway cast of *The Pajama Game*.

A unique feature of the Columbia subscription plan will be its bonus records collectors' items prepared exclusively for release to club members. Subscribers will receive a bonus record for every two club selections purchased.

Although subscribers can enroll directly with the company, Columbia recommends that members join through their record dealers' facilities. Records, "factory fresh" sealed and inspected, will be shipped by the club directly to members' homes, billed at regular list prices.

New Band Weekly At Bohemia

New York—Cafe Bohemia, Greenwich Village's growing modern jazz club, has decided on a fall policy of a different band each week. Lucky Thompson brings in a unit Sept. 15, and will be followed on succeeding Thursdays by the Jazz Messengers, Joe Roland, Lou Donaldson and a quartet, the Thelonious Monk trio, the Art Farmer quartet, and a Zoot Sims quartet. George Wallington, who is music director of the room, will continue to head the alternate quartet each week. The Wallington combo consists of bassist Paul Chambers, drummer Art Taylor, and altoist Jackie McLean. Occasional weekend guest stars will also be utilized.

Jazz Pics At NYC Theater

New York—For the first time in New York film history, a regular movie house is presenting an all-jazz program. *Jazz Festival*, a two-hour consolidation of jazz film shorts opened in mid-August at the Trans-Lux theatre.

The First Chorus

(Jumped from Page 5)

forward, or just another "cycle" that the cynical are wont to say happens every 20 years, no one knows. But I do know that as long as the music has regular outlets like *Monitor* and the Steve Allen show and *Newport* and the *New York Times*, there will be full dinner pails and there will be men who can spend their full time creating music rather than working as department store clerks to buy the bread.

And like the songwriter said, "Who could ask for anything more?"

—jack tracy

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Arranger Quincy Jones Says Quality of R&B Sides Better

By Ruth Cage

THIS WEEK'S r&b notes have been composed by Quincy Jones, whose usual occupation is with notes of another style. Quincy is considered by many the top new composing and arranging talent in jazz and in r&b.

Along with more than 250 jazz sides to his credit, he has handled the arranging chores for, among others, the Treniers, Chuck Willis, and Dinah Washington. He says:

The success of Count Basie's *Every Day* is the best evidence I know to point out how improved are the tastes of rhythm and blues fans. It used to be that r&b and jazz were pretty closely related—and we seem to be moving right back to that state with Basie again leading the way.

MORE PERSONS ought to remember that the Count really was the first to make the blues palatable to a wide audience. He did it with quality stuff. Remember, those Jimmy Rushing sides came from a band which produced such great jazz artists as Lester Young, Hershel Evans, Chou Berry, and the rest.

After the days when all "jazz" and "blues" were called "race" records, we went through a gimmick era where the music situation was more important than the talent, and records were produced which made few demands on the imagination or the taste of the public.

But one thing always remained—the beat! Lately we've been finding that beat even in so-called "quality" music. Let's get back to *Every Day*; here the Basie and Joe Williams treatment of Ernie Wilkins great arrangement mixes quality and soul on top of the same beat that's been crawling through all sorts of things.

THIS IS A quality record by all standards (as is its flip side, the Frank Foster arrangement of *Come Back*), and the public doesn't seem to be upset at all that all the proper elements are there.

Wilkins says what those of us on the arranging end really feel with these words:

"It's up to us arrangers to raise the quality of r&b recording. And fortunately we're sometimes getting the co-operation of a few a&r men and a few artists."

Actually, as arrangers, we have a pretty hard time trying to do as good a job of categorizing music as do the fellows who make up the popularity charts. Truth is that you can take a rhumba beat, an opera singer, and a rhythm and blues guitar player and produce a record people will like if you do it sincerely and well.

AS FAR AS rhythm and blues is concerned, the words are really just for the sake of commercial convenience. The basic element of r&b is, in a sense, the basic emotional element in jazz. In our arranging problems it's much easier to compete with the top r&b tunes than with the *Crazy Ottos* and *Davy Crockett*s because at least there's a primary element which is "real" and closer to a jazzman's fundamental way of thinking.

There are a lot more problems in getting good music to the public. For example, there are too many incapable trail-blazers who keep throwing worthless musical ideas to the public. They get things so cluttered up that there isn't enough room for the things that should mean something.

Then there are the guys who try to judge public taste from behind a modern deak in an air-conditioned office and who, for one reason or another, decide that the worst is none too good.

THERE ARE SOME good things, too, which happen in spite of the pressures—because the people know what they want. It is no accident that Basie's record is a big hit. Nor is it just a matter of chance that Ray Charles is the top r&b musician in the country today as well as a very fine jazzman. If you think playing the blues has hurt his feeling for jazz, don't get caught in a session with him. Like a lot of other great musicians he turned to the blues to make a living—it begins to look as if he and the rest might some day soon begin to make use of ALL their talents.

As arrangers, we often get the scent of change far in advance. These days, its becoming pretty obvious that the standard format for rhythm and blues recordings has been exhausted to the point of boredom.

We're being asked to keep the beat, keep the feeling but to add new elements orchestrationwise. In other words, we're being allowed to think a little more like jazzmen.

Maybe its too soon to say that the public is going to get what its due in terms of the best expression of talented writers and artists. But the signs are all pointing that way.

'Opry' To Go TV

Nashville—The famed *Grand Ole Opry*, for many years one of radio's leading country music programs, will be seen this fall on the ABC-TV network.

The "live" television version of the pioneer radio network musical show will be carried by ABC-TV every fourth Saturday from 8 to 9 p.m., EST, starting in October.

Jazz West Coast

(Jumped from Page 13)

In 1944, Norman Granz started his Jazz at the Philharmonic series with a show at the L. A. Philharmonic auditorium, while in San Francisco, Bunk had been brought up from New Orleans to appear with Turk and others in concerts and at the old CIO hall.

The Saunders King band, a San Francisco outfit, had clicked with records and made a tour of the East, but it wasn't until Lester Young hit L. A., after he got out of the army, that modern jazz got started.

AFTER THAT, Jimmy Giuffre, Stan Getz, and Herb Steward originated the Four Brothers sound in a band at the Zenda ballroom which was later incorporated—the sound, that is—into Woody Herman's great 1947 band, and it was this sound and this group that marked the real beginning of the so-called west coast style.

In San Francisco, after World War II, several GIs, including Dave Brubeck, Dick Collins, and Jack Weeks (son of Anson) began studying under Darius Millhaud at Mills college, and in 1948 Jimmy Lyons began his modern jazz show on KNBC which, heard from Canada to Mexico nightly, was a big center of strength in the modern jazz movement.

In 1949, the Brubeck group got started, mainly with Lyons' help, on Fantasy Records and over KNBC, and shortly thereafter, the Gerry Mulligan quartet whose Fantasy disc of *My Funny Valentine* became the first big-selling modern jazz disc, got started at the Black Hawk in San Francisco. This was also the club that served as a springboard for Brubeck a couple of years before.

IN LOS ANGELES the currently flourishing modern jazz colony got its start at the Lighthouse at Hermosa Beach, which now is celebrating its fifth anniversary. Shorty Rogers, Shelly Manne and Giuffre formed the nucleus of the group there that Howard Rumsey has guided from 1949 until today. The Lighthouse is one of the few permanent spots for modern jazz in the country and one of the best known.

Also operating out of Los Angeles in recent years have been the Ory Creole Jazz band, the Teddy Buckner band, the Pete Dailey band, and other traditional groups, while in San Francisco, Scobey, Murphy and Rose have inherited the tradition of Watters and are frequent guests on the eastern circuits.

Jazz—modern or traditional—has an active audience on the Pacific coast today. Just like, in fact, it always had.

School musicians: The next issue of Down Beat will contain a complete 20-piece band arrangement. Don't miss it.

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An Open Letter To Band Leaders

By Les Brown

THIS IS an open letter directed to you in the music business. For this reason, we first would like to express our sincere appreciation to the editors of *Down Beat* for making this space available to the dance orchestra leaders of America.

Several months ago, at the suggestion of Tom Archer, president of NBOA, four bandleaders got together to discuss a problem which affected all bandleaders in the nation:

How can we revitalize interest in dancing and dance music?

It was a weighty problem and still is. These four bandleaders were and still are doing well, and because of their recognition and following undoubtedly will continue to do well whether or not anything is done to stimulate additional interest in dance music.

SEVERAL TIMES in the past, abor-

tive attempts have been made in different areas to unite bandleaders in one group. The brief histories of these attempts speak for themselves.

Nothing happened. Bands are out on one-niters or busy recording, or a hundred other things. Almost as soon as breath came into such a group, it would die.

Despite these failures, the idea of getting bandleaders together into one group to stimulate band business public relations prevailed, and these four bandleaders continued their efforts.

Several initial meetings were held with other leaders. Again, cooperation reared its wonderful head. Sterling Way offered his Hollywood Palladium as a meeting place free of charge . . . and this included lunch! Maybe that's why the turnout was always pretty good.

AT THESE MEETINGS, many things happened. The organization was given a name, Dance Orchestra Lead-

ers of America. DOLA latched onto a slogan—*Get on the Bandwagon*. Committees were appointed and started the initial work of setting up the DOLA group as a state incorporated nonprofit organization. The ball was starting to roll.

The most important thing that was happening was the growth of spirit evident in the bandleaders themselves. They were working together . . . and liking it. Mambo, jazz, waltz, polka, the type of music purveyed didn't matter. The only thing that mattered was dance music and how to get more persons on the bandwagon.

On last March 19, the first official press meeting was held in the Hollywood Palladium. Eighty-six persons—members of the press, bandleaders, and disc jockeys attended the luncheon.

IT WAS A SUCCESS. It was agreed unanimously—DOLA was an organization long needed. The nation's press praised DOLA and its primary purpose—more and better dance music.

What now?

The basic problem is a big one that did not come about overnight. It is also a problem that will not be cured overnight. It will take time, much time and co-operation.

The membership of DOLA is some 100, and for each member, there is a balancing component known as the cynic. He is the bandleader who sits back and says, "Let George do it" even though he knows that any eventual progress ultimately will benefit him as well as the DOLA member. The only thing the cynic does by his noncooperation is prolong the result.

BUT DESPITE THE fellow who sits back and refuses to heed the call in what could be an emergency, the neophyte DOLA will continue to work toward its goal.

At times the results will be discouraging, and at other times events which DOLA helps to bring about to increase the interest in dance music will be so encouraging they will well overshadow discouragement.

Down Beat magazine has given us this space and will continue to give us the opportunity to put our views in print. Every issue of *Down Beat* will contain a page devoted to DOLA. For this, DOLA is immensely grateful.

But remember, DOLA is an organization which was formed to help dance music as played in many variations by thousands of bands and bandleaders. This is your organization, and your comments and letters and any ideas you have will be welcomed on the DOLA page in *Down Beat*.

This is your opportunity to air your views and opinions. We're not looking for correspondence from literary giants, we're looking for questions, answers, and ideas from persons interested in getting on the bandwagon.

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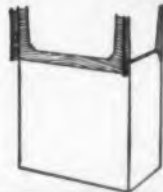
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SEPTEMBER 21, 1955

By Hal Holly

The first returns are in from the key precincts now on *Pete Kelly's Blues* and though critical opinion is, shall we say, divided, there is little doubt that Jack Webb's adventures in the land of jazz will pay a handsome return on the investment. And that's putting it mildly. PKB bids fair to be what trade mags glow over as a "box-office smash."

All of which only proves again that where movies are concerned, lack of critical acclaim can be excellent box-office insurance, especially in the case of a film that received the extraordinary exploitation campaign that accompanied the release of *Pete Kelly's Blues*. There ought to be an Academy award for the lads who brought it off—though, in fact, much of the buildup was of the unplanned type that just happens.

And now, the movie business being what it is—first and foremost a business—a "cycle of jazz pictures" is pretty certain to be the next order of business. Actually as readers of this department know, the cycle has been in the formative stages for many months.

Most the major studios have had something they consider a "jazz picture" on the shelf, in the talk stage or even, as in the case of *The Red Nichols Story*, set for production. Universal-International, with *The Benny Goodman Story* ready for editing, is of course, way out in front. U-I planned originally to hold the Goodman film for 1956 release, now it is likely that the studio will try to get it into release as soon as possible to take advantage of the interest aroused by *Pete Kelly's Blues*.

At Paramount, where preparation on the Nichols picture has been moving at a desultory pace, I expect a sudden spurt that may have it before the cameras within the next month or so.

At 20th-Century Fox, wheels are starting to turn on the process of getting *Solo*, the story of a jazz pianist (they say), into script form. MGM, to whom Cleveland Amory of the *Saturday Review* sold his story stemming from the first Newport jazz doings (*The Girl on Cloud Seven*), is hot again on that opus.

More important jazz-wise than the projects on the fire at major studios could be the fact that jazz films planned by independents now will find it easier to secure financial backing.

Writer Joseph Shaftel, who has been negotiating with several independent producers interested in filming his original story, *Jazz Man*, was close to signing at this writing. Herschel Gilbert, music director on the film version of *Carmen Jones*, and lyricist Bob Russell already have completed songs for *Jazz Man*. Gilbert, who will be in charge of the music, says:

"It's an authentic story of a jazz trumpet player—the kind of musician who has to play jazz because it's in him, the kind who can not bring himself to play anything else, even though it means sacrificing friends, family, everything. There's a wonderful role in it for a colored pianist, too—the trumpet player is white."

ON AND OFF THE BEAT: Benny Carter, back in Hollywood from his stand at Moulin Rouge in Las Vegas, Nev., is doing the bandleader role with combo in *View from Pompey's Head* at 20th-Fox . . . Steve Allen actually will be heard playing clarinet in one sequence in *The Benny Goodman Story*—the soundtrack for scene in which young Benny, at age of 10 (played by David Ka-day) is taking a clarinet lesson . . . Bandleader Nat Brandwynne came to Hollywood with the returning members of the *Eddy Duchin Story* company, who made the opening sequences in New York. Nat has a part in the film.

Radio & TV

The Kenton Show

IT IS pretty well settled that you cannot—at least until the arrival of boxoffice television—get programs of straight, listening music on network television. Certainly not jazz, and I think symphonies are found only in isolated instances.

The presence of Stan Kenton and what is billed as his band on a CBS show called *Music '55* is a commercial package pegged on the Kenton reputation, his personality, and in a very small measure, his band.



Mabley

It is (or was) a summer replacement program. It is sustaining.

The half-hour I witnessed wasn't much less commercial than Ed Sullivan. Whenever the opening announcer shouts his introduction of the star, I automatically get on the defensive. Kenton was shouted on, and immediately introduced Cab Calloway.

Calloway recited a little personal travelogue and sang *It Ain't Necessarily So*. When this song comes along in the middle of *Porgy and Bess*, it is remarkably meaningful. Coming as an act in a variety show became a mere scat song.

I was still waiting to hear some Kenton music after Calloway finished, but we were led to the Calvin Jackson quartet. I am an ignoramus on jazz, but this grouping of vibes, piano, bass, and drums made extremely pleasant listening for me. In a little gimmick that didn't hurt the music, two of the musicians—I presume Mr. Jackson and a Mr. Appleyard—played simultaneously on one piano, then on a drum, then on one set of vibes.

Still waiting to hear Kenton, we got "Pretty Perky Peggy King," who stuck her forehead against Kenton's forehead and then sang *Just One of Those Things*, accompanied not by Kenton, but by Jackson. After a year or so of watching Pretty Perky Peggy King on the Gobel show, I was getting curious how she would handle a number when released from the syrup she has to dish out with Gobel. Well, Pretty Perky is very loud, and is well suited for Gobel and Ed Sullivan, and maybe Eddie Cantor. She'll make lots of money.

Finally some Kenton music. He sat at the piano and reviewed the band from 1940. "We played a real choppy kind of music that sounded like this," Kenton said, and I don't think any band he ever led sounded as bad as he made his outfit sound. Next was '45, and *Intermission Riff*. I personally liked this best. '47, *Artistry in Bolero*. Then, "We discovered people were willing to pay a little extra to sit and just listen." He wound up with the present day, a few bars of what sounded like *Three Hearts in A Flat*, and it was a real stinkeroo.

That was the Kenton music for the evening—a few snatches of four songs, plus a travesty on an early one. We got another Peggy King in a standard TV variety treatment, and a finale of Calloway murdering one of the loveliest songs Gershwin ever wrote, *Summertime*. He was aided by four dancers.

The promise of good jazz is only implied in the presence of Kenton. Even the title, *Music of '55*, doesn't say we're going to get anything but what was presented. It was music. Probably Kenton suffers as much as anyone as Miss King renders *They Can't Take That Away From Me*. I think I saw Leonard Feather's name on the credits as a writer, and who among those present wouldn't like to see an entire show put in his hands?

Music '55 is a television variety show. There certainly are a lot of television variety shows.

Early Coast Jazz Days Told In Files Of 'Tempo'

(Ed. Note: Tempo magazine, the pioneer in its field, was published in Los Angeles by Ward M. Humphrey and Charles Emge from June, 1933, to May, 1940. Following is a brief outline, by year and month, of the highlights of the jazz scene on the west coast as taken from the files of Tempo during that period. A few items, not necessarily in the jazz field are included as of interest because of direct or indirect association.)

1933

JUNE—Tempo's first issue carries photo of Abe Lyman band at Coconut Grove. Featured singer with Lyman is Ella Logan. **JULY**—A note on Les Hite band at Sebastian's Cotton Club (Culver City) mentions Hite's drummer, Lionel Hampton. **AUGUST**—A name appears in Tempo for the first time, that of Stanley Kenton, as pianist with Everett Hoagland band at Rendezvous ballroom, Balboa. Also mentioned in same band is Vido Musso, tenor sax.

1934

FEBRUARY — Duke Ellington in Hollywood for Paramount film, *Murder at the Vanities*, in which he introduced Sam Coslow song, *Cocktails for Two*. **SEPTEMBER**—Ben Pollack returns to coast for first time since Venice ballroom days. At Sebastian's Cotton club with band including Gil Rodin, Charlie Spivak (Yank Lawson, Eddie Miller, Ray Bauduc, Nappy Lamare). **DECEMBER** — Hoagland leaves Rendezvous ballroom, but Stanley Kenton remains with following band (Russ Plummer). is replaced in Hoagland band by Freddy Slack. And Jimmy Grier's former singer, Betty Grable, has signed to appear in a short at RKO.

1935

MARCH—Les Hite again at Sebastian's. Favorable mention for Marshall Royal, tenor; and Lionel Hampton ("one of the world's best drummers"). **APRIL**—Fats Waller is featured attraction at Sebastian's (this was news!). **AUGUST** — Benny Goodman opens at Palomar with band that on strength of smash hit here (after flopping everywhere else) launches "The Swing Era." **NOVEMBER**—Speedboat Cafe on Vine St. is after-hours gathering spot for musicians who jam for fun. Among them: Joe Sullivan, Bobby Sherwood, Archie Rosute, Harold Peppie, Randall Miller et al. Later the sessions became regular Monday night affairs at Calhoun's on Melrose Ave.

1936

APRIL — Gus Arnheim, following trend as "Swing" sweeps the country, reorganizes his hotel band, engages Stanley Kenton as pianist. **JUNE** — Vido Musso heading own band at the Hut, Hermosa Beach dancehall. **JULY** — Goodman returns to Palomar. Price of the band has tripled in less than a

year. **AUGUST**—L. Armstrong signed to appear with Bing Crosby in film *Paradise*, a "skid row" joint where Lionel Hampton has been playing—and where Goodman Quartet is born. At same spot Goodman discovers Vido Musso. When he heads east, he takes Musso and Hampton with him. **OCTOBER** — Joe Sullivan, who has been playing radio from Hollywood, leaves to join the new Bob Crosby band, actually the old Pollack band minus Pollack and now a co-op under leadership of Gil Rodin.

1937

JANUARY — Ben Pollack now at Blue Room with band that includes Freddy Slack, Shorty Sherock, and Harry James. James joins Goodman, and Pollack screams, "Raided again—and by my own protegee!" **FEBRUARY** — Joe Sullivan stricken with tuberculosis, enters sanitarium at Duarte, Calif. **AUGUST**—Goodman in third engagement at Palomar, now with his *Sing, Sing, Sing* band (James, Ziggy Elman, and Gordon Griffin in trumpet section). Martha Tilton joins here as singer. **DECEMBER**—L. A. jumping with big jazz bands. L. Armstrong (Luis Russell's band) at Vogue, Bob Crosby at Palomar, R'd Nichols at Topsy's, Joe Venuti at Cafe Internationale.

1938

MARCH—Tempo reports—but barely—opening of Nate Cole "and His Swingsters" (Oscar Moore and Wesley Prince) at Swanee Inn. **AUGUST** — Vido Musso trying again with his own band, is backed by Al Jarvis, KFWB radio announcer. Band, with Stanley Kenton on piano, appears briefly at Villa Venice (formerly the Venice ballroom). **OCTOBER**—Big news of the month is shooting of NBC music director Myrl Alderman by Martin (Moe the Gimp) Snyder.

1939

FEBRUARY — Hershel Evans, ace tenor man who had left L. A. with Buck Clayton to join Count Basie, dies of heart attack in New York. Body is returned here for burial. **APRIL**—Artie Shaw, in first date at Palomar, has bangup opening. Bandsman included Buddy Rich, Georgie Auld, and Tony Pastor. **AUGUST**—Benny Goodman at swank Victor Hugo restaurant in Bev-

Bethlehem Signs Mel, Fran Faye

New York—In a move to streamline their operation, Bethlehem Records has announced a series of changes in personnel and policy, plus the signing of three new artists. Red Clyde is now in charge of a&r and sales, replacing Creed Taylor and Murray Singer.

Bethlehem will concentrate in the future on a select list of artists under contract to the label and will abandon its one-shot album dates unless an exceptional talent turns up. Mel Torme, Frances Faye, and Marilyn Maxwell have been signed to Bethlehem pacts as the first step toward a broadening of the catalog, though the label will continue to emphasize jazz.

Among the artists now signed to exclusive three-year Bethlehem contracts are Oscar Pettiford, Charlie Shavers, Conte Candoli, Stan Levey, Herbie Mann, Charlie Mariano, Max Bennett, Bobby Troup, the Australian Jazz quartet, Red Mitchell, Joe Derise, Joe Roland, and Sam Most.

At press time, Bethlehem was in negotiation with Chris Connor's manager, Monte Kay, as to whether Chris will remain with the company.

Mantovani Readies U. S., Canada Tour

London—Mantovani, the British orchestra leader, will tour the United States and Canada this fall and also make an appearance on the Ed Sullivan *Toast of the Town* TV show on Oct. 2.

According to the English music weekly, *New Musical Express*, Mantovani will conduct American orchestras in 42 concerts during a seven-week period. The tour will open in Toronto, Canada, on Sept. 19. The British conductor will lead Canadian orchestras in Montreal, Quebec, and Ottawa, among other cities, through Sept. 26. On Nov. 6, he will be in New York to conduct a concert in Carnegie Hall.

erly Hills. Jess Stacy quits band and Fletcher Henderson takes over at piano. First time a colored musician has worked as regular with a white band in a Class A spot. **OCTOBER**—During Charlie Barnet engagement, Palomar ballroom completely destroyed by fire, is never rebuilt.

1940

MARCH — Artie Shaw, who had walked out on his band in New York for a jaunt to Mexico, arrived in L. A. and resumed his career by recording six sides with 31-piece concert orchestra. **MAY**—First report that a new ballroom is planned for Hollywood—the Paladium. **MAY**—Tempo sold and merged with *Down Beat*.

Band Routes

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Albert, Abbey (Statler) Boston, 9/26-11/19, h
Anthony, Ray (On Tour—Midwest) GAC
Baeck, Wild (Utah) Salt Lake City, Utah, h
Bair, Buddy (On Tour—Midwest) GAC
Barron, Blue (On Tour—Texas) MCA
Bartley, Ronnie (On Tour—Midwest) NOS
Bassie, Count (Peps) Philadelphia, Pa., Out
9/18, nc; (Birdland) NYC, 9/26-10/5, nc
Beecor, Little John (On Tour—Midwest)
NOS
Beneke, Tex (On Tour—West Coast) MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Bothe, Russ (Merry Garden) Chicago, h
Brandwyne, Nat (Waldorf-Astoria) NYC,
In 9/25, h
Brown, Les (On Tour—Midwest) ABC
Byers, Verne (On Tour—Texas, Midwest) NOS
Calame, Bob (On Tour—Midwest) NOS
Carlyle, Russ (On Tour—Midwest) WA
Cavallaro, Carmen (On Tour—West Coast)
MCA
Carroll, David (Roosevelt) New Orleans, La.,
9/15-10/12, h
Caylor, Joy (Army Base) Ft. Benning, Ga.,
9/19-24
Chavale, Los (Waldorf-Astoria) NYC, In
10/27, h
Clayton, Del (On Tour—New Mexico, Texas)
NOS
Cross, Bob (St. Anthony) San Antonio, Texas,
h
Cugat, Xavier (Waldorf-Astoria) NYC, Out
9/28, h
Domalhus, Al (Statler) Los Angeles, Out
1/4/56, h
Dorsey, Tommy & Jimmy (Meadowbrook)
Cedar Grove, N. J., In 10/28, h
Eigart, Lee (Statler) NYC, 9/9-11/3, h
Ellington, Duke (On Tour—Midwest) ABC;
(Howard) Washington, D. C., 9/16-22, t;
(Apollo) NYC, 9/23-29, t
Ferguson, Danny (Robert Driscoll) Corpus
Christi, Texas, h
Fisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Peabody) Memphis, Tenn.,
Out 10/9, h
Garber, Jan (On Tour—Midwest, South) GAC
George, Chuck (Officers Club) Ellsworth Air
Force Base, Rapid City, S. D., Out 9/11, pc
Gilmore, Stiles (Weekapaug Inn) Weekapaug,
R. I., h
Grady, Ed (On Tour—Midwest) WA
Harrington, Lionel (On Tour—West Coast) ABC
Harris, Ken (Statler) Buffalo, N. Y., 9/30-
11/20, h
Heft, Neal (Birdland) NYC, In 10/1, nc
Howard, Eddy (Aracon) Chicago, Out 9/11,
b; (Roosevelt) NYC, In 9/26, h
Hudson, Dean (On Tour—Texas) 9/10-10/1,
MCA
Hunt, Pee Wee (On Tour—Midwest) GAC;
Alton, Ill., 9/20-26
Jerome, Henry (Edison) NYC, h
Kays, Sammy (Colosseum Exhibition Hall)
Quebec City, Canada, Out 9/10
Kenton, Stan (On Tour—Ohio) GAC
Kisley, Steve (Statler) Detroit, Mich., 9/12-
11/19, h
Laine, Buddy (On Tour—Midwest) Midway
Artists Corp.
Lansie, Dick (Statler) Washington, D. C.,
9/22-11/19, h
Lewis, Ted (Riverside) Reno, Nev., Out 9/12,
h; (Ambassador) Los Angeles, 9/14-10/11,
h
Lombardo, Guy (Desert Inn) Las Vegas, Nev.,
9/27-10/24, nc
Long, Johnny (Steel Pier) Atlantic City,
N. J., 9/2-11, b
Love, Preston (On Tour—Midwest) NOS
McFarlane, Don (Radison) Minneapolis, Minn.,
h
McIntyre, Hal (Roosevelt) New Orleans, La.,
Out 9/14, h; (On Tour—South) GAC
McKinley, Ray (On Tour—East) GAC
Mortie, Ralph (Meadowbrook) Cedar Grove,
N. J., 9/10-11, b; (On Tour—Midwest) GAC
Martin, Freddy (Corn Palace) Mitchell, S.
D., 9/18-24; (On Tour—Texas) MCA
Masters, Frankie (Conrad Hilton) Chicago, h

May, Billy; Sam Donahue, Dir. (On Tour—
Texas, Arkansas, Oklahoma) GAC
Melba, Stanley (Piero) NYC, h
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour—South) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Mozian, Roger King (On Tour—East) GAC
Neighbors, Paul (Shamrock) Houston, Texas,
In 9/15, h
Noble, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—South) GAC
Peepor, Leo (On Tour—Midwest) GAC
Phillips, Teddy (Flamingo) Las Vegas, Nev.,
h
Prima, Louis (Sahara) Las Vegas, Nev., h
Purcell, Tommy (Roosevelt) NYC, In 9/26, h
Reed Tommy (Muehlebach) Kansas City, Mo.,
h
Reis, Billy (Beverly Hills) Los Angeles, Out
11/12, h
Rudy, Ernie (Aragon) Chicago, 9/11-10/16, b
Santef-Flegan (On Tour—Midwest & South)
WA
Souu, Larry (On Tour—New York territory)
MCA
Spitalny, Phil (State Fair) Syracuse, N. Y.,
Out 9/10
Spork, Charlie (On Tour—Chicago territory)
MCA
Strauser, Ted (Plaza) NYC, h
Study, Joseph (Statler) Hartford, Conn., In
9/24, h
Thurnhill, Claude (On Tour—East) GAC
Towles, Nat (On Tour—Texas, New Mexico)
NOS
Tucker, Tommy (On Tour—East) WA
Watkins, Sammy (Statler) Cleveland, Ohio,
In 9/12, h
Weems, Ted (On Tour—Texas) 9/12-30, MCA
Welk, Lawrence (Aragon) Ocean Park, Calif.,
Out 1/5/57, b
Williams, Billy (Pleasure Pier) Galveston,
Texas, b

Combos

Allen, Henry "Red" (Metropole) NYC
Armstrong, Duke (Crosby) Hollywood,
Calif., Out 9/9, nc; (Harrh's) Lake Tahoe,
Nev., 9/12-18, nc
August, Jan (Sheraton-Astor) NYC, h
Australian Jazz Quartet (Midway) Pittsburgh,
Pa., Out 9/18, nc
Banks, Art (Beehive) Chicago, Out 9/15, cl
Boyd's Jazz Bombers, Bobby (Beachcomber)
Wildwood, N. J., Out 9/10, nc
Brown, Charles (Gleason's) Cleveland, Ohio,
9/12-18, nc; (Apache Inn) Dayton, Ohio,
9/21-27, nc
Brubeck, Dave (Jazz City) Hollywood, Calif.,
9/9-11, nc
Cadillac (On Tour) SAC
Carroll, Barbara (Town Tavern) Toronto,
Canada, Out 9/10, nc
Cavanaugh, Page (Congress) St. Louis, Mo.,
Out 9/24, h
Charles, Ray (Palma) Hallendale, Fla., Out
9/18, nc; (On Tour—South) SAC
Charlie & Ray (On Tour) SAC
Charns (On Tour) SAC
Clark, Billy (Palma) Hallendale, Fla., 9/19-
25, nc
Clovers (On Tour) SAC
Cole, Cozy (Metropole) NYC
Condon, Eddie (Condon's) NYC, nc
Dane, Don (Cabin in the Sky) Atlantic High-
lands, N. J., r
Davis, Bill (Zanzibar) Buffalo, N. Y., 9/27-
10/2, nc
Davis, Eddie (Zanzibar) Buffalo, N. Y., 9/13-
19, nc
Davis, Johnny (Officers Club) Chateau La-
mothe, France, pc
Davis, Miles (Blue Note) Philadelphia, Pa.,
Out 9/10, nc
Dee, Johnny (Flamingo) Newark, N. J., cl
Dixon, Floyd (Gleason's) Cleveland, Ohio,
9/12-18, nc; (Apache Inn) Dayton, Ohio,
9-21-26, nc

Doggett, Bill (On Tour) SAC
Domino, Fats (Showboat) Philadelphia, Pa.,
Out 9/10, nc; (On Tour—South) SAC
Dominoes (Surf) Wildwood, N. J., Out 9/10,
nc
Erwin, Pee Wee (Nick's) NYC, nc
Fields, Herbie (Surf) Wildwood, N. J., Out
9/10, nc
Four Freshmen (Facks) San Francisco, Calif.,
9/5-25, nc
Four of Clubs (Berghoff Gardens) Ft. Wayne,
Ind., 9/6-19, nc
Four Tunes (El Cortez) Las Vegas, Nev., Out
9/21, nc
Gardner, Lynn (Embassy) Binghamton, N.
Y., nc
Garner, Erroll (Black Hawk) San Francisco,
Calif., 9/6-26, nc
Getz, Stan (Olivier's) Washington, D. C., Out
9/10, nc
Gillespie, Dizzy (On Tour) 9/15-10/1, SAC
Grew, Buddy (Club Alamo) Detroit, Mich.,
9/26-10/9, nc
Guitar Slim (Gleason's) Cleveland, Ohio, 9/19
25, nc
Haley, Bill (Colonial Tavern) Toronto, Cana-
da, 9/26-10/1, nc
Herman, Lenny (Sahara) Las Vegas, Nev.,
Out 9/19, b; (Warwick) Philadelphia, Pa.,
In 9/26, h
Hines, Earl (Hangover) San Francisco, Calif.,
Out 10/30, nc
Holmes, Alan (Roosevelt) NYC, h
Hope, Lynn (showboat) Philadelphia, Pa.,
9/12-24, nc
Howard Quintet (Beck's) Hagerstown, Md., t
Johnny & Joyce (Manor House) Terre Haute,
Ind., h
Johnson, J. J.-Kal Winding (Cotton) Clevel-
and, Ohio, Out 9/11, nc; (Rouge Lounge)
Detroit, Mich., 9/12-17, cl
Jordan, Louis (On Tour—Texas) GAC; (Fig-
uerro) Los Angeles, 9/21-10/18, h
Kerry Pipers (Tony Mart's) Somers Point,
N. J., Out 9/11, cl
McLaurer, Sarah (Flamingo) Pittsburgh, Pa.,
In 9/12, nc
McPartland, Marian (Rustic Cabin) Grosse-
Point, Mich., Out 9/18, nc; (Hi-Kory House)
NYC, In 9/20, cl
Milburn, Amos (Palma) Hallendale, Fla.,
9/19-25, nc; (On Tour—South) SAC
Modern Jazz Quartet (Blue Note) Phila-
delphia, Pa., 9/12-17, nc
Monte, Mark (Plaza) NYC, In 9/15, h
Moonglows (On Tour—East) SAC
Morgan, Al (Casaloma) McKeesport, Pa.,
9/12-18, nc; (Elhambro) Butler, Pa., 9/19
25, nc
Mulligan, Gerry (Storyville) Boston, Mass.,
9/7-18, nc; (Basin Street) NYC, 9/23-24,
nc; (showboat) Philadelphia, Pa., 9/26-10/1,
nc
Nocturnes (Roosevelt) NYC, h
Parker, Howard (Owl Cafe) Glenwood
Springs, Colo., nc
Peri, Bill (Pump Club) Pensacola, Fla., nc
Quindrette, Paul (Zanzibar) Buffalo, N. Y.,
9/13-19, nc
Redum, Willie (Rainbow Room) York, Pa.,
9/12-17, nc
Rey, Alvin (Harrh's) Lake Tahoe, Nev.,
Out 9/20, nc
Rico, George (Sonoma Inn) Winnemucca,
Nev., h
Roach, Max-Clifford Brown (Loop) Cleveland,
Ohio, 9/12-18, cl; (Beehive) Chicago, 9/20
10/13, cl
Rocco, Buddy (Hoffman Beach House) Point
Pleasant Beach, N. J., nc
Roth, Don (Shawnee Inn) Shawnee-on-Dele-
ware, Pa., Out 9/11, h
Sail City Five (Club A-1) Mount Ephraim,
N. J., 9/27-10/9, nc
Schaff, Murray (Blue Mirror) Washington,
D. C., Out 9/16, nc; (Hial Tabarin) Quebec
City, Canada, 9/26-10/2, nc
Sharon, Ralph (Congress) St. Louis, Mo.,
9/27-10/2, h
Shearing, George (Colonial Tavern) Toronto,
Canada, 9/12-17, nc; (Rustic Cabin) Grosse-
Point, Mich., 9/20-25, nc
Shirley, Don (London House) Chicago, 10/12-
11/6, nc
Smith, Johnny (Blue Note) Chicago, 9/11
26, nc; (Rouge) Detroit, Mich., 9/27-10/2,
cl
Smith, Somethin' (Hobart Arena) Troy, Ohio,
9/16-18; (Frolics) Columbus, Ohio, 9/19-25,
nc; (Town House) Indianapolis, Ind., 9/25-
10/9, nc
Spence Twins (1042 Club) Anchorage, Alaska,
Out 9/15, nc
Stitt, Sonny (Beehive) Chicago, 9/16-28, cl
Sutton, Ralph (Grand View) Columbus, Ohio,
Out 9/13, nc
Taylor, Billy (Hi-Kory House) NYC, Out 9/18,
cl
Three Jacks (Wheel Bar) Colmar Manor, Md.,
nc
Treniers (Latin Quarter) NYC, 9/15-10/5, nc
Turner, Joe (On Tour) SAC
Walker, T-Bone (Eddie's) Flint, Mich., 9/10-
12, cl; (Crown Propeller) Chicago, 9/14-25,
cl
Walker, Cy (Weylin Room) NYC, cl
Williams, Paul (On Tour) SAC
Willis, Chuck (On Tour—East) SAC

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Voices Of Silence

(Jumped from Page 12)

more widely followed. Certainly on records of a man's own work, he should be allowed to speak for himself instead of seeing his music described in a layman's prose that would be more in context in *Mademoiselle*.

My point, as must be obvious by now, is that the jazz musician is an articulate artist who can talk about his work with clarity and obviously, with more insight than most of those who profess to speak for him.

I have avoided making up a quick list of "the most articulate" jazzmen because I have found, in fact, from five years of interviewing jazz musicians for *Down Beat*, nine years of doing it on the radio, and in the many interviews Nat Shapiro and I did for our recent book, that basically there are no inarticulate jazzmen.

Some men take longer to begin to talk than others, but every jazzman I've ever talked to has had something of value to say about his music and his goals. If a musician feels you're really interested, and if he feels you're not listening with just your own preconceived opinions, he can open a lot of doors for you into jazz.

It's long past time that the professional musician—and particularly the jazzman—be given a chance to smash the public stereotypes of him, including the one of his being inarticulate. No amount of words will ever illuminate jazz for a listener as deeply and permanently as a chorus by Louis or Bird, but words can successfully combat other words. A lot of the misconceptions about jazz that have been spread by the daily journalists, by the writers for magazines like *Time* and *The Saturday Evening Post*—and by the recognized critics, too—could be cleared up by listening to the musicians themselves talk.

Monk Plays Duke In Riverside Debut

New York—Riverside Records has cut its first album featuring Thelonious Monk, recently signed by the label. The pianist was backed by Oscar Pettiford and Kenny Clarke in sessions held at Rudy Van Gelder's New Jersey studio and scheduled for Fall release as a 12" LP. The album represents something of a new departure for Monk, in that all tunes recorded on the date were his interpretations of noted standards penned by Duke Ellington.

Other Riverside recording activities recently include an album featuring the label's young pianist, Randy Weston, voted "New Star" of the year on his instrument in the *Down Beat* critics poll.

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Mulligan

(Jumped from Page 14)

much finer point than that. You have to break it down to the playing of each individual because that's the main point of jazz—the expression of the individual.

Returning to the subject of the older jazz musicians—the men who have contributed to the jazz language—it's true that some of them don't have a large audience any more among 1955 jazz listeners. If more listeners became aware of the jazz tradition, they would profit and gain enjoyment by listening to these older men. But there's another thing that also hurts the older musician. For some of them who have been used to leading their own units for the past several years, it's a little hard to put themselves in the position of a sideman again. And yet as a sideman, many of these men would be in a better position to make themselves heard more widely again.

I don't say this in any attempt to diminish the musical ability of these men. It's just that several of them are not strong as leaders. And that applies equally to several of the younger jazz musicians who are trying to make it as leaders. Leading a unit requires a particular kind of ability, and not everyone has it. And it should always be remembered, after all, that although the basis of jazz is the expression of the individual, that expression takes place in the collective framework of the group. Sustaining jazz interest is a group job, not the job of one man. And the soloist has to depend on the group for the proper framework for his individual ideas. So being a sideman is not a comedown; it's being a vital part of the essential process of jazz.

THERE IS ONE plan I have in mind with regard to the jazz tradition and it's continuing cross-influences. I think it would be a good idea to organize a unit composed of some of the older jazzmen and those of the younger musicians who can do it. It would be a fine opportunity to play and create together. I've done a lot of thinking about it but haven't yet had the specific opportunity to put the idea into practice. Under the setup I have at Em-Arcy—where I have free choice in what I want to record—we'd have a record outlet. But first I'd want to have the group work out for some time. Then if something of musical value results, we could record it. But I don't like the idea of doing something just to record it. It has to work first.

Jazz Photos

The photo of Erroll Garner on the opposite page is the third in a series of outstanding examples of jazz photography, suitable for framing, that will be published regularly by Down Beat.

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