

# DOWN BEAT

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HIGH-FIDELITY  
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RADIO • TV

Everything In The World About The World Of Music

Kenton Seeks  
'New Sounds'

(See Page 9)

Herman Herd  
Reorganizes

(See Page 9)

Those Crazy  
Liner Notes

(See Page 18)

In This Issue:  
'Up Beat'

(See Page 45)

35  
CENTS

CANADA 35c  
FOREIGN 50c



Louis Armstrong

(See Page 7)

O THANKS! ALL YE FAITHFUL.

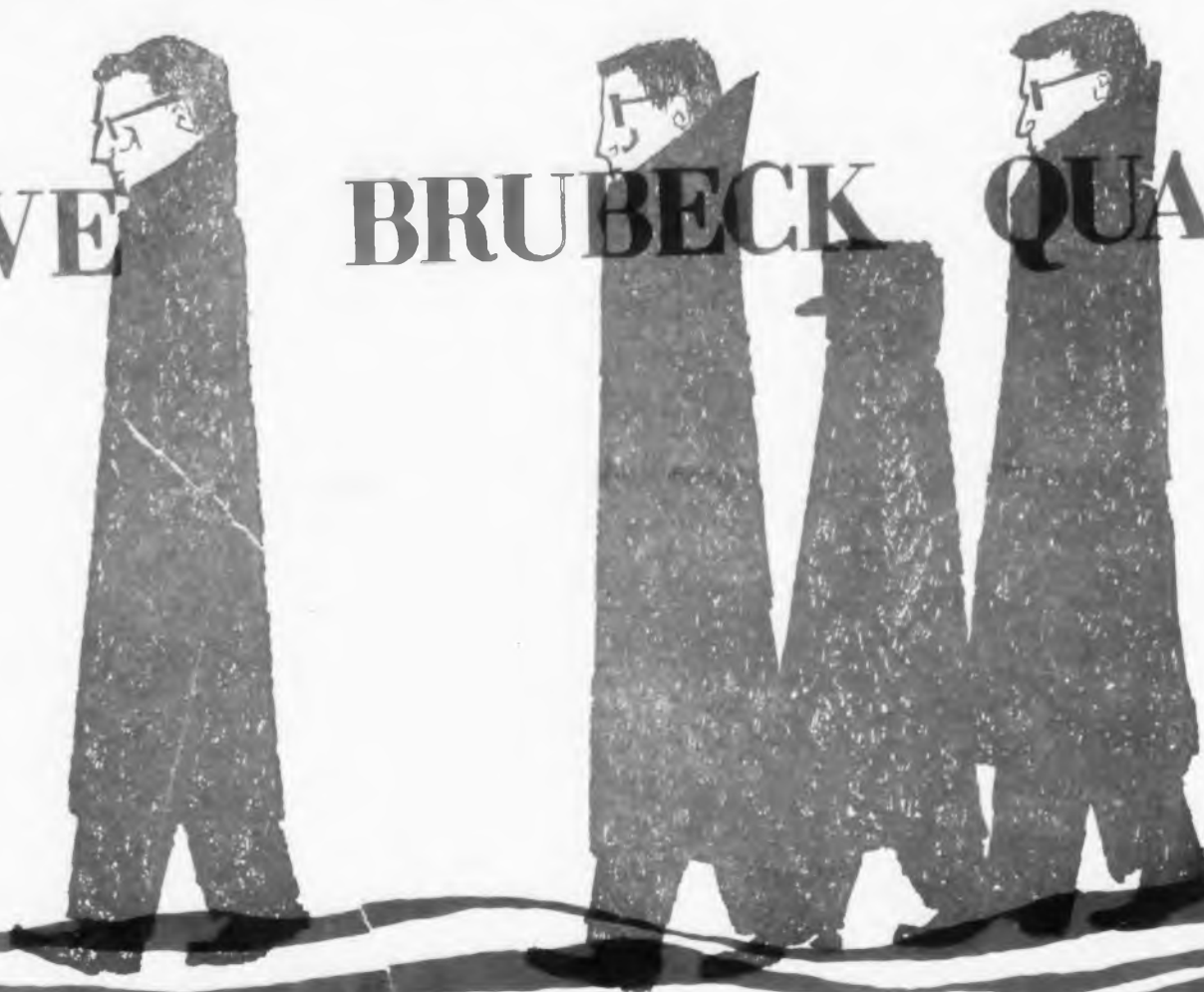
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toward men!"

dave paul  
joe bob 1956



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# DOWN BEAT

## News and Features

- 7 Louis Armstrong to Lead Cultural Invasion?
- 8 'Jazz a la Carte' Concert Pulls Big
- 9 Kenton Restless, Seeks 'New Sounds'
- 9 Bassist Junior Raglin Dies
- 9 Herman Herd Reorganized
- 9 Armstrong Signed for Newport Film
- 9 Big Goodman Record Push Planned
- 10 Buddy DeFranco Tells of New-Found Warmth
- 10 Tristano Plans Tour
- 11 'I Hate To Be Typed,' Says Don Elliott
- 12 Paul Chambers in Forefront of Detroit Invasion
- 13 Capitol to Drop 'Kenton Presents'
- 13 He Plays Violin But Blows Own Horn: Frank York
- 41 *Man With The Golden Arm* 'Depressingly Effective'

## Departments

- 42 Band Routes
- 29 Blindfold Test (Jimmy Cleveland)
- 8 Caught in the Act (Charlie Mingus)
- 30 Classical Record Reviews
- 32 Counterpoint (Nat Hentoff)
- 43 Feather's Nest (Leonard Feather)
- 40 Filmland Up Beat
- 28 High Fidelity
- 34 The Hot Box (George Hoefler)
- 20 Jazz Record Reviews
- 19 Packaged Goods
- 41 Pell Mell
- 15 Perspectives (Ralph J. Gleason)
- 19 Popular Record Reviews
- 40 Radio and TV (Jack Mabley)
- 16 Things to Come
- 14 Barry Ulanov

## On the Cover

Cover subjects of this issue are Louis Armstrong and his trombonist, Trummy Young, who just returned from a sensational European tour and who are likely to be in the forefront of a number of American groups which will tour the Near East. See story on page 7.

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# Strictly Ad Lib

## NEW YORK

**ONSTAGE:** *Porgy and Bess* in Leningrad until Jan. 5 . . . *Pleasure Dome* folded before Broadway because of lack of loot . . . Jackie Gleason will co-star with Orson Welles in *Volpone* in the spring . . . *Pipe Dream* disappointed most of the reviewers, but the advance sale augurs a long run . . . Leonard Sillman will have another edition of *New Faces* in the spring.

**ENTERTAINMENT-IN-THE-ROUND:** Tex Beneke is at the Statler for the holidays . . . June Valli is at the Persian room of the Plaza . . . Hamish Menzies at the Cameo . . . Steve Allen was named Personality of the Year by the Variety Club of Washington . . . English singer Dickie Valentine may come here for some TV shots in the spring.

**JAZZ:** Gene Krupa's wife, Ethel, died suddenly Dec. 8 . . . Tenor man Sonny Rollins has joined the Max Roach-Clifford Brown quintet. Harold Land had to return to the coast because of a death in his family . . . Nat Pierce has been working weekends with Boyd Raeburn . . . Miles Davis will go to Columbia after his Prestige pact is ended. . . Bethlehem signed trumpeter Harold Baker . . . Modern Jazz Quartet returns to the west coast Feb. 2 with two weeks at Jazz City, followed by two at San Francisco's Blackhawk . . . Don Elliott is at the Composer . . . Zutty Singleton and Louis Metcalf at the Metropole.

Carmen McRae makes her Birdland debut Feb. 16 for two weeks, then returns April 12 for another fortnight. The club already has booked Count Basie for 20 weeks in 1956 and has Jeri Southern scheduled for a two-week playback Jan. 19 . . . Marian McPartland may go to England for a month Jan. 15 . . . While in Sweden, Norman Granz signed Stan Getz to a new five-year recording pact . . . Pianist Marlowe Morris is working with his trio at the Arlington Grill in Brooklyn . . . Ray McKinley did a gig at Cafe Society . . . Glen Island Casino continues Sunday afternoon sessions, with Sol Yaged heading the house band . . . Charlie Mingus' Jazz Workshop and the Bobby Scott trio are at Cafe Bohemia until Jan. 4. The Jazz Messengers follow for a brace.

**RADIO, RECORDS, TV:** As predicted here recently, Duke Ellington wants out of his Capitol contract. He wanted the label to release more singles . . . Bob Crosby did a one-shot album for Columbia based on the music and talent on his TV show . . . Andy Williams is recording for Cadence . . . Jan Garber is recording for Ridgeway . . . The plan for a CBS jazz program from a church under the auspices of the National Council of Churches of Christ on New Year's Eve has fallen through. The reason, says a spokesman, is "the time isn't available."

## CHICAGO

**SIX-A-DAY AND THREE-A-NIGHT:** Mr. Kelly's, a newish Rush St. bistro, has closed and is undergoing remodeling after a recent fire. Roy Kral and Jackie Cain, the headline attraction, were shifted to the London House . . . Joe E. Lewis and the Mary Kaye trio comprise the usual stout holiday fare at the Chez Paree, through Jan. 17, when Sam Levinson opens . . . The Empire Room of the Palmer House, closed for the expected pre-Christmas lull, reopened on Dec. 27 with its Continental Revue headlining Ted Reno, Italian singer.

Robert Clary again is a bonanza at the Black Orchid through the holiday period, and previous headliner Sylvia Syms has been held over for the Black Orchid Jr. room . . . Linn Burton's Steak House has Jerry Murad's Harmonicats until Al Morgan moves in on Jan. 3 . . . Phil Gordon is at the Black Onyx . . . Ken Griffin holds forth in the Rathskeller of Old Heidelberg, and in the main dining room it's the Agnes Sampson trio.

**JAZZ, CHICAGO-STYLE:** It'll be Count Basie once more (Turn to Page 36)

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## The Worst

New York—Strangest assignment of the year recently fell to Dave Lambert, modern jazz singer-vocal conductor. A running satire on the pop music business in the daily comic strip, *Long Sam*, authored by Al Capp and Bob Labbers, has been focused on a song, *Lonesome and Disgusted*.

Capp wrote the words, aiming at creating the worst lyrics imaginable. Lambert then was assigned to write the worst possible music imaginable for the lyrics.

Lambert presented the music to Capp, who listened thoughtfully, and said, "That's wonderful. It's terrible!"

According to Lambert, several papers carrying the strip have been holding contests to find the worst possible singer to sing this worst of all possible songs.

## Ann Richards Quits As Singer At 20

New York—Ann Richards, 20-year-old singing star who in the last year rose from obscurity to a No. 1 spot in the *Down Beat* fan poll, has retired from show business.

Effective with the band's recent engagement at Birdland, Stan Kenton has not been using a singer. Ann, who married Kenton recently, says she has decided to become "just an orchestra wife" and has no ambition to continue.

There are no present plans to replace her in the Kenton lineup.

## Armstrong To Lead The Way In Musical Cultural Invasion?

New York—A cultural invasion of the Near and Far East by American jazz, with the possibility that Louis Armstrong will lead the way, is under active consideration as a part of U. S. state department-approved tours.

Further details and arrangements have been disclosed by Robert C. Schnitzer, general manager of the international exchange program of the American National Theater and Academy.

ALTHOUGH ANTA was not in a position to disclose the names of specific artists under consideration for the tours, it was revealed to *Down Beat* from other reliable sources that Armstrong's group is a good possibility for the first tour.

An emergency fund for participation in international affairs was set up a year ago when President Eisenhower decided this country had been lagging behind the successful efforts of both its friends and enemies in utilizing art, drama, and music as weapons in the cold war. The Russians, for example, have been expending large sums each year to send leading musicians and dancers abroad.

A total of \$5,000,000 was appropriated by Congress for this emergency fund. Half was given to the commerce department to help American manufacturers take part in trade fairs around the world. The other half was assigned to the state department for cultural

purposes. The latter appointed ANTA as its adviser since ANTA is the only organization that holds a congressional charter in the performing arts.

ANTA SET UP advisory panels in music, dance, and drama to help determine which American artists and organizations would best serve this country abroad.

The music panel is composed of Paul Henry Lang and Jay Harrison of the New York *Herald Tribune*; composer-critic Virgil Thomson; Harold Spivacke of the Library of Congress; composer William Schuman, president of the Juilliard School of Music; Carleton Sprague Smith of the New York Public Library; composer Howard Hanson, head of the Eastman school; Edwin Hughes of the National music council; Al Manuti, president of Local 802, AFM, and Marshall Stearns, executive director of the Institute of Jazz Studies.

After these panels pass on a project, it must be approved by a committee composed of representatives from the state and defense departments, the U. S. Information service and other government departments concerning finances and psychological appropriateness.

The aid from the emergency fund, once all these hurdles are cleared, is not, however, total subsidization. The support is given in the context of free enterprise.

USUALLY THE cultural units book their own tours first, and then the emergency fund may help defray transportation or other costs and often helps in other ways. But the booking initiative usually must come from the unit itself. Other help under the program also is available from the American diplomatic posts in the countries where the approved units travel.

In the case of jazz, ANTA and the state department are particularly interested now in the Near and Far East because Europeans already have had considerable opportunities to hear jazz.

Since these sections are almost unknown territory for bookers, it's likely that jazz units pioneering in these lands will be given somewhat more aid in various ways than other cultural units have been awarded in the past, but the main arrangements for the tours will have to be done by the jazzmen's booking agencies.

ANTA POINTS OUT that jazz has been on their agenda for the last year, with particular thought being given to it within the last few months since increasing reports from state department posts throughout the world indicate a growing demand for and interest in jazz in nearly all areas.



Dave Brubeck recently appeared for the second time on the *Theology of Jazz* section of CBS-TV's Sunday morning religious series, *Look Up and Live*. He is shown here with the Rev. Randy Hammond, drummer Joe Dodge, Bob Bates, Paul Desmond, and Merv Griffin, host of the show.

## Caught In The Act

Charlie Mingus; Cafe Bohemia, New York

BASS VIRTUOSO-composer-commentator Charlie Mingus is developing a uniquely valuable workshop unit. Even on a crowded, noisy Saturday night in New York's Greenwich Village Mingus' music and musicians cut through the uproar to provide a series of ear-challenging and emotionally stimulating experiences. A further obstacle, also largely overcome, was that Mingus was breaking in a new drummer, and the trombonist was not a regular member of the group.

Mingus' associates were pianist Mal Waldron, drummer Willie Jones, trombonist Eddie Bert, and George Barrow, a veteran tenor with a remarkable ear, good, solid tone, and a fine beat.

Bert was characteristically skillful and flexible. Waldron, though already a pianist with a degree of power and imagination, is steadily growing into what could be an important jazz future. Drummer Willie Jones swung hard but needs to learn more subtlety and more adaptability to the varying demands and dynamics of Mingus' musical thinking.

IN ITS COLLECTIVE impact and in its long-lined, often rugged melodic contours and kaleidoscopic, frequently dissonant harmonies, this is unmistakably Mingus' unit. Charlie has the forcefulness of musical personality to be a real leader. He has definite things to say, and he is not afraid to say them without compromise.

Among the numbers now in the book is an attractive theme by Charlie dedicated to Thelonious Monk and titled *Jump, Monk*. It's "based on a blues feeling but doesn't contain the usual blues chord changes since the blues is a feeling not a chord," Mingus says.

This work, as is true of most of the numbers played by the workshop unit, is relatively long, and is made up of often sharply varied patterns, usually drawn together cohesively, that form frequent interludes and complement the soloists. There's always a large amount of blowing space, too.

FURTHER INDICATIVE of the nature and variety of Mingus' material are:

*All the Things in C#*, based on an organ point theme from *Prelude in C# Minor* and played with *All the Things You Are* against the theme; an atmospheric, unusually effective *Foggy Day* that was whipped up in answer to a request; *Lady Bird*, described as "a study in dynamics for the average public," and *The Fight Song*, based on the moving folk tune that contains the lyrics: "Fling that hammer over your shoulder, man grow bolder and bolder."

"That's what I'm trying to do," says Mingus.

There were also *Song of the Thief*, subtitled *September* since it illustrates the sibling relationship between *September in the Rain* and *Tenderly*; a



Charlie Mingus

deeply and unexpectedly rewarding exploration of *Perdido* in Mingus' "extended chords" form; a piece with blues feeling based on an old folk song; an organ point based on the melody of *Serenade in Blue* with the counter-melody played by the trombone, and Mingus' absorbing essay in "Afro-Cuban and Afro-American rhythms combined with Caucasian and Afro-American harmonies." It's called *Drums*, and includes sharply effective polyrhythms and even some African "cries."

There's also a fascinating section in which Mingus bows and plays pizzicato simultaneously. Mingus' bass work throughout one evening is of wide scope in its mastery of technique, the range of his conception, and the intensity of feeling.

A REMARKABLE ASPECT of this Mingus workshop program is that none of the material so far has been written out.

On the originals, Mingus gives the musicians a basic idea of what he wants. He'll sing the thematic lines until they're absorbed by the other men, and on specific songs, Mingus gives additional instructions. He may tell the trombonist at times, for example, not to play the tonic, third and fifth since the bass already plays those notes. Instead, he'll advise the hornman to start on a ninth, a 13th or "whatever else you hear."

On standards like *I Remember April*, *Perdido*, and *Foggy Day*, which often are first played in answer to requests, Mingus has his men improvise their lines by extending the chords further than they usually are explored.

HE HAS EACH man start off his solo with a long line of the soloist's own shaping rather than with a fast-moving, choppy line. This is to enable the improvisational composition to build more cohesively and also to give the audience something to hang onto. The procedure, therefore, calls on a musician's melodic resourcefulness as well

## 'Jazz A La Carte' Proves Big Draw

Hollywood — Woody Herman's new octet, comprising key sidemen from his recently disbanded Herd, made its concert bow here Dec. 3 at Irving Granz' first *Jazz a la Carte* of the season at the 6,700-seat Shrine auditorium.

First on a bill with June Christy, Dinah Washington, the Dave Brubeck quartet, and Cal Tjader's quintet, the Herman group swung the sellout house into the aisles. With Cy Touff on bass trumpet, and bassist Monte Budwig featured prominently through most of the set on rompers like *Opus De Funk* and *Bag's Other Groove*, the octet sailed through an excitingly conceived and varied set. Woody's humorous monolog to his vocal on *I'm Sorry 'Bout the Whole Darned Thing* maintained the happy pace and registered heavily.

June soared satisfyingly through a balanced repertoire marred only by a hurried version of *It Could Happen to You*, returning to encore with her theme, *Something Cool*.

The Latin American modern sounds of the Tjader combo provided continuous rhythmic excitement to close the concert's first half, with Luis Miranda's bongo drumming a constant gas.

Opening the second half, Brubeck's group displayed a freshness and complete unit rapport in a set which included a medium tempoed blues, an unannounced and completely improvised *Gone With the Wind*, and a new conception of *The Trolley Song*. While one might wish for a bigger sound from Desmond's high, plaintive alto, his lyrical choruses were, as always, beautifully integrated.

Last act of the evening was Dinah Washington's uninhibited, rocking set during which she had first rate accompaniment from Wynton Kelly, piano; Keter Betts, bass; Jimmy Cobb on drums. Only on numbers like *There'll Be Some Changes Made* and *Fat Daddy* did she really seem to get off the ground, however, and her intonation wobbled noticeably on the higher pitched, sustained tones.

Irving Granz' reward for this high caliber, uncluttered bill of fare was a fat \$22,000 gross and a packed house that went home content.

—tynan

as on his harmonic knowledge and ability.

Mingus has other ideas for the group—which eventually is likely to include French horn player Dave Amram in place of the trombone—and if bookings are frequent enough to keep the workshop together, it's certain to create a lot of productive interest among musicians and lay listeners. And it certainly should be recorded.

—nat



# Kenton Is Restless Again; Looks For 'New Sounds'

New York — Stan Kenton is restless again, and is looking for "newer, fresher sounds." Accordingly, he intends to make several changes in instrumentation during the Christmas holidays while the band is in California. Kenton is sound on ballads that might make disc jockeys more receptive to the band's single records. "We want," explained Stan, "to try to break down some of the resistance among the radio people, and this new instrumentation will help us get a fresh line on the jazz numbers, too."

Kenton's present plan is to cut the five trombones to four, and of these four, Kent Larsen will switch to valve trombone. Reason for the presence of the valve trombone is to enable a valve trombone to be used in places with the sax section to open some new colors that way. Kenton also is adding a tuba and two French horns.

In the sax section, one change is that Charlie Mariano will switch from alto to tenor while Lennie Niehaus remains on lead alto. Bill Holman is rewriting the present book to conform to the new instrumentation, and new scores for the band will also be provided by Holman, Johnny Richards, and Joe Coccio.

Coccio has been connected with the writing end of the band off and on since the Pete Rugolo days. He's the vice-principal of a high school in Providence, according to Kenton, and has written some experimental works for the band in the past that have not been recorded.

The newly changed Kenton unit will be in rehearsal until Jan. 15, and will then break in on the coast.

# Bassist Raglin Dies In Boston

Boston—Alvin Raglin Jr., bassist with Duke Ellington's orchestra during much of the '40s, died here Nov. 10, and welfare authorities were pressing a search for relatives to claim his body.

The 38-year-old bass man was rushed to City hospital in a police ambulance Nov. 9. Police were notified by the landlady at Raglin's rooming house. She told officers that she had not seen him for several days so she entered his room with a pass key and discovered him lying on his bed in a coma.

Raglin succumbed in the early morning hours. Hospital authorities would not divulge the cause of his death, but the police blotter listed alcoholism.

Raglin had come to Boston several years ago but had not been active musically.

# Armstrong Signed For Featured Role In Newport 'Story'

Hollywood — Louis Armstrong has been signed for a feature role in *High Society*, new title of the musical version of *The Philadelphia Story*.

Shooting is scheduled to start this month at MGM with a cast topped by Bing Crosby, Frank Sinatra, Grace Kelly, and Celeste Holm.

The locale of the story has been switched to Newport, R. I., and sequences suggested by the Newport Jazz festival have been written in to the script.

The songs, by Cole Porter are the first he has written especially for a film in many years. Armstrong, appearing as himself for the umpteenth time in a picture, also will be an off-screen narrator. Details on other jazz groups to be used in the Newport festival sequences were not established at deadline.

# Columbia Planning Large-Scale Goodman Record Package Project

New York — Columbia Records is planning a large-scale Benny Goodman project for January and February in connection with the release of Benny's film biography. Columbia executive Irving Towns will be released in the next two months. The Goodman releases will also mark the 25th anniversary of Benny's first sessions for the old Columbia label. Accordingly, there will be a *Vintage Goodman* set covering 1931-'34 dates with artists like Billie Holiday, Mildred Bailey, and Jack Teagarden.

Columbia also will repackage the 1938 Carnegie hall LPs as well as the other two-volume set of 1937-'38 airchecks. The latter will be retitled *The King of Swing*.

The label also plans several "family tree" albums featuring historic sides by former Goodman sidemen such as Gene Krupa, Lionel Hampton, Teddy Wilson, and Harry James. In addition, there will be a 12" LP, *The Benny Goodman Story*, of songs used in the film, taken for this set from Columbia's extensive Goodman catalog.

A newly recorded Goodman LP also due in the forthcoming push is *A Date*

# Herman Band Reorganized; TV Date Next

New York—Woody Herman has reorganized his band, which was due in New York Dec. 26 and 27. At press-time, it appeared that among the musicians to be included in the unit are Richie Kamuca, Cy Touff, Dick Collins, Johnny Coppola, Keith Moon, and probably bassist Monte Budwig.

New personnel has been recruited on the west coast with some also hired in New York. Much of the same library will be used, with Ralph Burns and Manny Albam the chief writers for the band.

Herman's first date with the reorganized band is to be a three-hour television show on Philadelphia's WCAU New Year's eve. He plays Boston's Hi-Hat for a week Jan. 1, does a string of one-niters in the east, plus a Basin Street weekend Jan. 20-21, and then goes into Peps in Philadelphia for a week Jan. 30.

A southern tour of one-niters into Florida follows, and on March 12, the Herman band begins an 18 or 19-day tour with Louis Armstrong, currently expected to cover mostly the eastern part of the country. Woody also recently completed a Capitol album on the coast with the Woodchoppers.

There is also a plan under discussion whereby Woody's band may go to England in exchange for Ronnie Scott.

is planning a large-scale Benny Goodman project for January and February in connection with the release of Benny's film biography. Columbia executive Irving Towns will be released in the next two months. The Goodman releases will also mark the 25th anniversary of Benny's first sessions for the old Columbia label. Accordingly, there will be a *Vintage Goodman* set covering 1931-'34 dates with artists like Billie Holiday, Mildred Bailey, and Jack Teagarden.

*With a King*. This album has Goodman leading a sextet with Buck Clayton, Urbie Green, Bobby Donaldson, Aaron Bell, and Claude Thornhill and Dick Hyman alternating on piano.

Goodman also recently cut an LP for Capitol with a big band, including many of the same men heard in his previous *Goodman in Hi-Fi* Capitol package. Pianist Mel Powell did not, however, participate in the new set. Among the musicians who did were Milt Hinton, Ruby Braff, and Hymie Schertzer.

Trade rumors say that when Goodman does make up his mind to sign an exclusive contract with any one label, it's likely to be Columbia. The usually noncommittal Goodman, when asked if he plans to record again for Columbia, said, "Sure, if they ask me." They are certain to.

From Cool

To Warm

Tin Ear

# Buddy De Franco

## The Critics Were Right, He Says, When They Said His Playing Wasn't Emotional Enough

By Don Freeman

TODAY, Buddy DeFranco will admit that the critics were absolutely right about him. They were justified when they called his music "cold," DeFranco says. But he does wish that they would listen again and, if they do, he's certain they'd be willing to recant.

"They called me the 'mechanical man of jazz,'" DeFranco recalled. "And how I burned. They said my playing was frigid and without any emotion. Even my friends, in a nice way, tried to tell me the same thing.

"But I was armored to any criticism. I was on the defensive. Way down deep, I could admit the criticism was just. But outwardly I would admit nothing to no one.

"IT WAS ABOUT three years ago that all this was raging around me. And that's when I felt the need for some professional help, emotionally. Ever since I've been undergoing an unusual kind of psychological therapy in New York.

"I don't want to talk too much about exactly what kind of psychotherapy it is, but characteristically speaking, it has made a big, big difference."

What difference has this had on DeFranco as a musician?

"I used to think all the time about the technical skill being all important," DeFranco said. "Once I wrote a book for clarinet students. I point out that the clarinet being constructed the way it is, it can develop compulsive traits in the clarinetist. This in turn makes one mechanistic. But I've learned that you have to understand music emotionally, too."

AND NOW does Buddy understand music emotionally?

"Well, the Gershwin album I did with Oscar Peterson not too long ago, that was the first clear-cut example of my development. The quality of the sound is warmer. It was no deliberate, calculated change in my way of playing, you understand. It was just that I changed inwardly, characteristically, and that has to be reflected in man's music. That's what music is, anyway—a reflection of the man himself."

What can we expect from Buddy DeFranco in the future?

"I think—I hope—that greater development lies ahead now that I've gotten at the heart of the matter in music," DeFranco said. "I know how wrong I was about myself before. It's a wonderful feeling to overcome a hurdle."



Buddy DeFranco

## Max Bennett Cuts LP

New York—Stan Kenton's bassist, Max Bennett, cut his first 12" LP for Bethlehem in December. Bennett used Nick Travis, Carl Fontana, Charlie Mariano, Mel Lewis, and Dave McKenna. Bethlehem also has recorded additional sides to lengthen its previous Mariano and Conte Candoli 10" LPs to 12-inchers.

New York—The following story appeared recently in Bob Sylvester's *Dream Street* column in the *New York Daily News*:

"Last week one of the bigger booking agencies sent a five-piece combo to play a society party in Westchester. The band started off in two cars, but one of them lost the way. Only the drummer and the bass player arrived on time. The hostess insisted that they go to work immediately.

"Everybody started dancing to the two-piece rhythm. Finally the bassist, worried, went to the phone to try to locate the lost musicians. The drummer sat there beating it out alone. A dowager danced by and asked, 'Do you know *Just One of Those Things*'?"

"'Madam,' said the drummer, 'what else am I playing?'"

## Tristano Planning To Hit The Road

New York—Lennie Tristano, who hasn't been on the road for three to four years, plans to return to the club date scene on a limited, selected basis. At presstime, it looked as if his first gig would be 10 days at Boston's Storyville starting about Jan. 6. For three days of this stand, he's likely to be opposite Bud Powell.

There are also tentative dates for the Cotton club in Cleveland Jan. 23 and perhaps the previous week at the Blue Note in Philadelphia. Lennie's main problem currently is finding a suitable rhythm section.

Tristano's first record in a long time is being prepared by Atlantic for January release. Part of the LP was recorded in the Sing Song room of the Confucius restaurant and part was cut in Lennie's own studio.

## Heath, Kenton Sign Papers

New York—Contracts have been signed with Stan Kenton for his forthcoming tour of England in exchange for an American tour by the Ted Heath band, British promoter Harold Davison has spent several days in the United States, principally in New York and Los Angeles, ironing out final details of the undertaking. As the project stands now, Kenton will open in England May 5 or 11, and is likely to do some 23 dates there. Heath, in turn, will be in the United States by the end of March, and may possibly do a Carnegie Hall concert March 28 before the tour itself begins.

# 'I Don't Want To Be Typed,' Says Versatile Don Elliott

By Dom Cerulli

DON ELLIOTT, who plays any musical instrument that hasn't got reeds or strings, is afraid of being typed.

"I'm worried about this thing becoming a gimmick," he said between sets at Jazzarama in Boston. "Actually, I enjoy playing each instrument." During his stay, he played only the mellophone, vibes, and bongos.

Turn him loose on a big bandstand, and Elliott can hold his own on valve trombone, tuba, trumpet, piano, baritone horn, accordion, and if they're all spoken for . . . he will probably sing.

The 29-year-old jazzman started musically on the accordion at the age of 7. At Somerville, N. J., high school he played mellophone and baritone horn. Later, in a dance band, he found that there were enough trumpet players, so he stuck with the mellophone.

A difficult enough instrument to play straight, the mellophone is a diaphragm-stretcher to swing. But Elliott bounces along with it and its tone, which lies somewhere between that of



Don Elliott

a trombone and a French horn.

"YOU WON'T believe this," he said, "but I got onto vibes because I had two trumpets. When I got out of the army in 1946, I had this pair of trumpets and a buddy of mine had two sets of vibes. So we swapped."

Following the swap, Don gigged around until landing a spot with a quartet—but as a singer. In '48 and '49, he was with Hi, Lo, Jack, and the Dame. He became a singer again for a recent Bethlehem record date, and plans to explore that field a bit more.

Eventually, Don would like to front a big band with what he terms "a sound of beautiful simplicity, if there's such a term."

Elliott had a band in 1953, but despite some agency interest, he was told he came along about 10 years too late. "But things seem to be picking up a bit as far as big bands go, and maybe someday I'll be able to put together a commercial but very interesting sounding dance band."

He has three favorite big bands, "Basie for jump, Thornhill for ballads, and Les Brown, in the middle."

RIGHT NOW, Don indicated that given his choice he would prefer to play concerts with his group. "I think any jazz musician prefers concerts. You start with the knowledge that the audience is there specifically to hear jazz. In some clubs, it's difficult to get across to the audience."

Elliott's immediate plans include cutting some fugues with altoist Paul Desmond and doing some woodshedding with his trumpet.

"That's my favorite horn," he said. "I've got to pick it up again one of these days."

## Oops!

The story in the last issue of *Down Beat* which stated that Russ Facchine had been named promotion coordinator of the Dance Orchestra Leaders of America's spring dance festival was incorrect. No one has yet been named, and Facchine is just one of the men under consideration.

## Belafonte Plans One-Man Show

New York—Singer Harry Belafonte will probably bring his own show to Broadway next October. Presented by Belafonte's manager, Jay Richard Kennedy, the show, *A Night of Belafonte*, will have the Norman Luboff Choir, a chorus of modern dancers, and the singer's regular guitar accompanist, Millard Thomas, assisting the balladeer.

The show, which is described as "a musical odyssey tracing the evolution of American music from its earliest beginnings to modern times by means of dramatic interpretation," will have 18 musical numbers. At least 12 of the songs will be originals with music written by Belafonte and lyrics by Kennedy.

## Shank To Form Own Jazz Four

Hollywood—Bud Shank, alto, flute, and baritone star with Howard Rumsey's Lighthouse group, is leaving in the near future to form his own quartet.

He takes with him pianist Claude Williamson, piano; Max Hartstein, bass; Gus Gustavson, drums. After breaking in at The Haig for a month, the new group goes on tour through the east under aegis of Associated Booking Corp.

Replacements for Shank and Williamson at the Lighthouse are not yet definite, but Charlie Mariano and Marty Paich have been mentioned as good possibilities.

## Sinatra To Conduct Big Ork For Capitol

Hollywood—Frank Sinatra will conduct a 16-piece orchestra in a selection of original compositions by Hollywood arrangers and composers. He will make the Capitol date when he finishes work on his current independent production, *Johnny Concho*.

This will be Sinatra's second role as orchestral conductor. He conducted an album of Alec Wilder compositions for Columbia eight years ago.

## Disceries Raise Trust Fund Fee

New York—Record companies, according to a clause in the recording agreement with the AFM, will pay 21 per cent above musicians' scale starting Jan. 1. The additional money will go to the music performance trust fund.

Previously, the fund had been receiving 10 per cent above scale in addition to royalty collections on records sold. Scale for a sideman on a record date is \$41.25 for a three-hour session. Since the companies have been paying 10 per cent over this figure, the total payment was \$45. After Jan. 1, there will be an additional 11 per cent paid by the record makers.

Symphony orchestras engaged in recording sessions are exempt from the 21 per cent ruling.

## Hampton Scheduled For Return After Bus Crash

Albuquerque, N. M.—Lionel Hampton, at presstime, was scheduled to resume work after his long hospitalization here after the Oct. 1 bus crash that also hospitalized several members of his orchestra.

The new Hampton band plays New York's Cafe Society for 17 days and then leaves for Europe for its third overseas tour, starting in Paris Jan. 18.

# Detroit Producing Stars; Paul Chambers Big One

By Nat Hentoff

THE EASTERN jazz scene has been invigorated during the last year or two by the intermittent arrivals of several young emigrants from Detroit. Among them have been trumpeter Donald Byrd, bassist Doug Watkins of the Jazz Messengers, drummer Elvin Jones, and, in Terry Gibbs' unit, bassist Herman Wright and pianist-vibist Terry Pollard.

A particular impact on the scene has been caused by yet another young Detroit, bassist Paul Chambers, who currently is with the Miles Davis unit. Nearly everyone agrees that Paul is easily one of the most promising soloists on the instrument to have arrived in several years.

He is equally skilled with the bow as he is in pizzicato playing, and his richly imaginative, strongly constructed bowed bass solos have contributed considerably to his rising reputation.

Born in Pittsburgh April 22, 1935, Chambers came to Detroit around 1948 to join his father when his mother died. Paul had begun his musical career accidentally in a Pittsburgh grade school at the age of 10. "A man came to the school to pick 10 pupils to take up music. I happened to be one of the 10."

**BEGINNING ON** baritone horn, Paul switched to tuba and then to bass ("I liked the tuba but it hurt my shoulder"). He continued taking lessons on bass in the Detroit school system. Paul also began to play bass

in the school band, and his initial professional experience began at about the age of 16 when he'd borrow a tin bass from the school and, along with other musicians, would play for dances and other recreational affairs "for as low as fifty cents a gig."

"As for jazz," Paul says, "I started to listen to Charlie Parker and Bud Powell when I was about 15. At first, I played along with records and I used to try to pick out some of the things Parker, for example, would do. On the bass itself, my beginning influences were Oscar Pettiford and Ray Brown."

Paul still admires both very much, and says of Oscar, "He's always played fascinating solos. He's more my idea of what I'd like to hear in a bass solo than everybody so far."

In the years since his start, Paul has added to the list of bassist he admires the names, among others, of Percy Heath, Milt Hinton, and Wendell Marshall ("for their rhythmic quality and ability to push a rhythm section, but I still like Ray Brown best of all for rhythm"), and George Duvivier and Charlie Mingus ("for their tremendous technical powers, for what they've contributed toward widening the scope of the jazz bass").

Paul reserves a special place for the late Jimmy Blanton. "He was really the beginning for the instrument itself in jazz. He opened up the field. I'd like to develop further the ideas he had of bowing, picking, and playing with rhythm. He was the only one so far as

I know to have tried to expand the bass in every respect."

**PAUL HAS BEEN** on a number of recent record dates, some not yet released. He is included on sessions led by Julian Adderley and Kenny Clarke on Savoy; J. J. and Kai's first album for Columbia; Julian Adderley's and Jimmy Cleveland's LPs on EmArcy; a J. J. Johnson session for Blue Note, and Miles Davis' most recent date for Prestige.

His striking skill as a bass soloist has increased firmly and steadily during the past year, and so have his equally firm ideas on the nature and largely unrealized capacity of the jazz bass.

"If a bassist is capable of playing a solo," Paul underlines, "he should be given a chance to. But most bands and leaders don't feel that way. The reason why the bass isn't as dominant as other instruments is that bassists don't get a chance to explore their instrument. Yet I feel that once a bassist's duties in accompanying a horn are over, the bass should have a chance to speak.

"Being a bass player in most jazz units is like being a horn player in a big band who only has parts to play," Paul points out.

"There's a tradition among musicians to give bassists comparatively little solo space, a tradition that's going to be hard to break. Another part of that tradition—or prejudice—is what often happens when a man comes along who does do a lot of solo work.

"Then some musicians will say that while they like this man's solo work, they don't feel he's too much of a rhythm section man. Yet, if a man knows his instrument well enough to solo, it stands to reason he knows enough about it to fit well into a rhythm section, a task that's less complex than soloing.

"Anyway," Paul continues, "rather than trying to break the tradition, I'd rather get my own ensemble. I'm not thinking so much in financial terms, but rather musically. I really want to play. My whole life is based on playing bass. Bands can be a holdback at times, and I especially have no desires for the big band scene.

"**I WANT TO AVOID** getting into a rut both in my playing and in terms of repertoire. I get restless if a gig goes on too long. I like to try different things, see different people, and think differently as the environment changes. Many bands seem to get into that repertoire rut. I really believe in variety for one's own amusement, if for nothing else."

Another vital part of Paul's long-range plans is his family. Though only 20, Paul has been married for over 2½ years. He and Ann have two children—Renee, 7 months, and Eric, who'll be 2 in December. As soon as Eric is big enough to hold it, Paul plans to get him a junior-size bass. "The younger you start, the better," says Paul. And Eric won't have to wait long to learn that a bass can play chords.



Donald Byrd and Paul Chambers

## Capitol To Drop 'Kenton Presents'

New York—Stan Kenton announced this month that he no longer will head the "Kenton Presents" jazz series on Capitol. His band will continue recording as before for Capitol, and will, in fact, have more single releases as well as albums. But the special jazz series with the Kenton imprint is expected to be discontinued, according to Kenton. Kenton believes that Capitol will continue to record several of the artists he signed for "Kenton Presents." Among them are Bob Cooper, Bill Holman, Frank Rosolino, Al Belletto, and Claude Williamson. They will probably be the responsibility of Bill Miller in Capitol's main office in New York.

Informed sources indicate that Kenton is not too happy about Capitol's apparent decision to abandon the "Kenton Presents" series. These sources feel that with EMI now having a major say in the Capitol picture, Capitol may re-emphasize jazz, at least for the time being.

## Granz To Integrate Mail-Order Outlet

New York — Norman Granz has signed a pact with the American Record Society to form a mail order jazz record club for the firm in which he will select the records to be used and will in addition conduct a jazz education program for them.

No JATP trademark will be used, and all records used will come from either new sessions or will be previously unreleased masters. The club itself will be promoted as an adjunct to the Society, part of the Sutliff-Stevenson holdings which also include Music Treasures of the World, Children's Record Guild, and Young People's Records.

Campaign is expected to get underway in January.

## Pacific Jazz Cuts Touff With Octet

Hollywood—Woody Herman's bass trumpet man, Cy Touff, has been recorded with an octet under his name with arrangements by Johnny Mandel on Pacific Jazz.

The session, cut Dec. 4 in the Forum theater here had Touff; Richie Kamucka, tenor; Harry Edison and Conrad Gozzo, trumpets; Matt Utal, baritone and alto; Russ Freeman, piano; Chuck Flores, drums, and Leroy Vinnegar, bass.

Recording was in stereophonic sound for later release on tape as well as 12" LP.

## He Plays Violin But Blows His Own Horn

THAT WAS NOT another great fire that hit Chicago early in December. It was just Frank York burning up the streets in one of the most determined bits of record promotion seen here since a full mule train rolled noisily down State street a few years ago plugging Frankie Laine's epic of the same name.

To those who had never heard of York in the five years he has been leading the band at the Sherman hotel's Porterhouse room, he must have become almost as familiar as a brother-in-law, as he appeared on literally scores of disc jockey shows (some as many as four times), benefits, and TV outlets. He was still going strong at presstime, as was the flood of promotion pieces and records to everyone who might be able to give a plug or mention to his first waxing—*Love Gone Astray* and *Fiddle Frenzy*.

What sort of sales will result is anyone's guess, but to those who have known York for any length of time, the effort he has put into pushing it comes as no surprise.

Because for a guy 29 years old, he has already crammed a great variety of fast-moving musical experiences into his playing career. His date at the Sherman, which started as a four-week job and since has stretched to 275 without apparent letup in sight, is just one of them. Previous to 1950 he had:

Become assistant concertmaster of the Pittsburgh Opera orchestra at 15;

Organized the Chataqua Student orchestra at 16;

Formed a dance band in his senior high school year;

Joined Richard Humber upon graduation;

Then landed a full scholarship to the Eastman School of Music;

Turned again to dance bands and worked stretches with Lawrence Welk, Bernie Cummins, Leo Reisman, and Ted Straeter;

Went back to school when he was awarded a Juilliard scholarship;

Broke tradition there by forming a jazz band;

Following which he put on a full-sleeved gypsy-style shirt and went the *Czardas* route.

After which he finally settled down to the Sherman job and made it a unique presentation by hiring a slew of fiddlers who could double on reeds and horns, and had them roaming about the room, wending their separate ways but playing the same tune. And then assembling them onstand for some standard dance fare.

Just about the only thing he hadn't done, as a matter of fact, was to make records—the shellac variety. And Coral



Frank York

took care of that when they released York's first date and he promptly went out and did everything but play *Hot Canary* at noon in Marshall Field's window to plug it.

And he'd have done that if anyone had asked him.

There may be a lot of Frank Yorks in this country—guys with all the talent necessary, looking for that one key to national renown. Most of them are waiting to be discovered, pouting at being ignored. But not Frank. He plays his fiddle at night, and beats his own drum by day.

—jack

## Konitz To Do Six German Concerts

New York—Lee Konitz leaves for Germany Jan. 5 to do at least six concert dates to be promoted by Gigi Campi, head of Germany's Mod Records.

Konitz will play with Lars Gullin and with the Hans Koller unit. Among the cities to be covered are Hamburg, Frankfurt, Baden-Baden, Cologne, and Munich. There's also a possibility of some dates in Italy.

## A Large Taste

New York—Bethlehem Records is planning a larger and more elaborate sampler than has yet appeared on the record market. The set will consist of 36 sides on three 12" LPs, retail for \$4.98, and include varied and representative selections from the Bethlehem catalogue. Bethlehem meanwhile has also signed tenor Allen Eager to a three-year contract.

## Barry Ulanov

TWICE in the last few weeks jazz has made the front page of the *New York Times*, and both times the news has been favorable. The first time was on that memorable Sunday when Felix Belair, a distinguished foreign correspondent of the *Times*, wrote at some length to tell the folks back home what a powerful export they had—and have—in jazz.

The second was on a weekday, under a Warsaw byline: it was to call attention to an article in a leading Polish magazine by a writer of the unfortunate name of Jerzy Putrament who had the good fortune to visit New York and in the course of his visit had discovered that Coca-Cola was quite a decent drink, that chewing gum was an innocuous way of flexing the jaw muscles, and that boogie-woogie was not the product of Wall Street villains but rather the creation of Negro musicians.

A great many of us have known for a very long time just how potent the propaganda potential of jazz is. The shortest and most casual trip to any European country will reveal the enthusiasm of most of the youth, many of the middle-aged, and even a few of the elders of that continent for *le hot* and *le cool*. Any sort of acquaintance with the periodicals of the French, the Italians, the English, the Scandinavians, and the German-speaking peoples of Europe will show the reader what a high discriminating, sensitive, and upon occasion subtle regard and understanding those cultures have for the brightest product of our culture. But what to do about it?

IT WON'T MAKE SENSE if the state department, now suddenly alerted to the magnetism of the American jazz beat, puts on programs of our music

that are organized and directed with the dullness and pomposity which have attended our painting and literary and political exhibitions overseas. Nor will it be a particularly persuasive sort of propaganda if the shows to be sponsored by the government are simply carbons of the sort of thing that goes on over here in theaters and clubs and concert halls.

Obviously, some kind of jazz presentation should be—must be—worked out for consumption on the other sides of the Atlantic and the Pacific which both preserves the quality of our music and communicates itself to the various Eastern and Western cultures involved in terms of those cultures. That means great care, great concern. That means that jazz has to be handled as delicately, at the very least, as American literature or abstract painting or music written by Americans in the classical tradition.

It means, in sum, that jazz must be approached by our propaganda chiefs, their assistants and their underlings with respect, if not with dignity.

Really, there's the irony. A true presentation of American jazz, whether produced for audiences at home or abroad, would have to start out or end up by admitting that its rating in the United States is something a great deal lower than the angels, that it's still an across-the-tracks music performed by plebes who simply do not mix in the best circles (except, maybe, once a year in a seaside session, and even there with incomplete dining privileges).

MAYBE WE SHOULDN'T rush so eagerly into this propaganda program. Maybe there's work to be done here first that must take precedence. And perhaps if we fight well enough, intelligently enough, and successfully enough for jazz at home, then we can take up the task of letting everybody around the world know just how bril-

liant the accomplishment of American jazzmen is.

It seems to me that we should take advantage of this sudden flurry of interest—not, by any means, restricted to the front page of the *New York Times*—to press for better treatment of jazz in the States. Radio, TV, education, newspapers, magazines—every sort of communications medium should be barraged with propaganda for jazz. It's not only the Russians and the Poles, the Germans, Italians, French, Swedes and Danes who want to hear jazz. Americans, perhaps millions of them, would like to enjoy it, too.

Somehow it must be impressed upon the consciousness of the networks that their treatment of jazz has been nothing less than scandalous, restricting the real thing, most of the time, to an occasional recording that happens to crash through to best-seller success and must therefore be played by the jockeys. In some way or another, the television program-makers must learn that jazz is more than just a couple of honky-tonk sounds to set the scene for a murder.

AND THE NEWSPAPERS and the magazines must be reached, their editors informed of the high place of jazz in America and made fully aware of their responsibility to their readers to cover it in critical articles, records and concert reviews and feature stories—and not only when there's dancing in the aisles and screaming in the balconies.

I have a hunch that this is the time when such a push might make it. Letters to editors, to radio stations and TV outlets, to advertisers and sponsors and teachers and administrators of educational institutions: that's what democracy means—it's a two-way conversation. If we're trying to use jazz to sell democracy overseas, why not use democracy to sell jazz at home?



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*Perez*

*"Mr. Cherry Pink"*

*Prado*

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## Perspectives

By Ralph J. Gleason

THERE'RE SO MANY albums issued a month now that one of the real needs of the jazz world is a solid guide, something like Gleason's Gassers, which would list only the outstanding discs a month and consign the remainder to oblivion.

I've no intention of starting that this moment, but instead I am going to take the title Gleason's Gasser of the Year and apply it to the guy I think has done more for jazz music in 1955 than any other single person, musician or nonmusician, jazzman or album note writer.

THERE IS NO place in all the polls for an award such as this and there really ought to be. Oddly enough, many of the persons who do a lot for jazz never even get as much as a thank you from jazz musicians themselves. They get only the hype from the flacks and the record companies and from the rest of the business.

So I'm going to alter all that. From now on, each year I will select the person or persons I think has done the most for jazz the previous year. It could be a disc jockey, a night club owner, an agent, a musician, anybody.

Sometimes I might add to it a bit and pick some club or radio show for a special Gasser award. The qualifications

are all written on a secret silk screen folio I have hidden among my old copies of the Benson Orchestra of Chicago and will remain known only to me.

THERE ARE NO emoluments that adhere to this award. I have no subways on which to give passes. All I have is my own respect to give to some persons or things I feel have not been properly appreciated. So let's go.

The first Gleason Gasser goes to Al (Jazzbo) Collins because ever since *Monitor* went on the air last summer, he consistently has played good jazz, talked intelligently about it, and, in fact, has done more for jazz music than any other radio program in history.

Certainly this is largely because he has the unparalleled coast-to-coast nighttime facilities of NBC on which to do it, but other guys in years past also have had a crack at such a setup. No, I'm afraid Jazzbo really has earned the wholehearted thanks of the entire jazz field—musicians, record companies and jazz fans.

HIS SHOW ON *Monitor* is the best showcase jazz ever has had, and it is to his everlasting honor that he knew how to take advantage of the opportunity when it was presented. He has helped to lend jazz stature, and he has been a great voice for its acceptance. He's the Gasser of the Year.

And this year in a subsidiary award, I want to pay homage to the entire *Monitor* program—right from the producers, the directors, and all the rest

## Erroll's Dates Listed

New York—Erroll Garner's dates for the next few weeks include Baker's Keyboard lounge in Detroit, Jan. 5-15; Cotton club in Cleveland for a week; Basin Street in New York, Jan. 27-28, and the Blue Note in Chicago starting Feb. 1 for two weeks.

of them. Yes, even Pat Weaver and the brass.

It is a wonderful program, a fascinating program, and with its records and its live broadcasts has done more for jazz in six months than any thing else has in six years. For the first time in years, the people all over the country had a chance to hear the good bands, the good combos and the good soloists. It's been a ball.

THEY SAY *Monitor* is cutting down some of its late-night coverage. Say it isn't so! In fact, I'd like to urge every jazz fan and every jazz musician in the country to sit down and write a letter to Jazzbo at *Monitor*, NBC, New York. Ask them not to cut it.

It's the best thing we ever had, and if you are a jazz musician or a fan who sincerely loves this music, the least you can do is write one letter of appreciation and a plea to keep the airwaves swinging.

*Monitor* and Jazzbo are the Gassers of the Year. We owe them thanks for a lot of wonderful things.

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## Things To Come

(Ed. Note: With this issue, *Down Beat* resumes publication of *Things to Come*, an advance peek at records soon to be issued, their personnel, and dates they were made. The feature will be carried as often as material is available.)

**TONY PARENTI** (Jazztone, 9/7/55). Tony Parenti, clarinet; Red Allen, trumpet; Tyrus Glenn, trombone; Hank Duncan, piano; Milt Hinton, bass; George Wettling, drums.

*Bill Bailey Won't You Please Come Home; Careless Love; City of the Blues; Frankie and Johnny; In the Good Old Summertime; Make Believe Rag; Maryland, My Maryland; Tony's Rag; Fleas Carre.*

**BOR BROOKMEYER** (Prestige, 6/30/55). Bob Brookmeyer, valve trombone and piano; Jimmy Raney, guitar; Teddy Kotick, bass; Mel Lewis, drums.

*They Say That Falling in Love Is Wonderful; Rocky Scotch; Totnesbie; Under the Lilacs.*

**MODERN JAZZ QUARTET** (Prestige, 7/2/55). Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; Connie Kay, drums.

*All of Me; Concordia; Gershwin Medley; I'll Remember April; Ralph's New Blues; Softly As in a Morning Sunrise.*

**MILES DAVIS** (Prestige, 11/3/55). Miles Davis, trumpet; Jackie McLean, alto; Milt Jackson, vibes; Percy Heath, bass; Ray Bryant, piano; Art Taylor, drums.

*Bitzy Ditty; Blues Changes; Doctor Jackie; Minor March.*

**SONNY STITT** (Roost, 9/30/55 & 10/17/55). Arrangements by Quincy Jones. Trumpets—Ernie Royal, Jimmy Nottingham, Thad Jones; trombone—Jimmy Cleveland, J. J. Johnson; reeds—Anthony Ortega, alto; Cecil Payne, baritone; Seldon Powell, tenor; rhythm—Bunk Jones, piano; Freddie Green, guitar; Oscar Pettiford, bass; Jo Jones, drums.

*Come Rain or Come Shine; If You Could See Me Now; Love Walked In; Lover; My Funny Valentine; Stardust; (two originals as yet untitled).*

**SELDON POWELL** (Roost, 10/24/55 & 11/14/55). Arrangements by Tony Aless and Seldon Powell. Jimmy Nottingham, trumpet; Bob Alexander, trombone; Pete Mondello, tenor and clarinet; Haywood Henry, baritone and clarinet; Tony Aless, piano; Billy Bauer, guitar; Arnold Fishkin, bass; Don Lamond, drums.

*Autumn Nocturne; Go First Class; Love Is Just Around the Corner; Summertime; Someone to Watch Over Me; Why Was I Born? (two originals as yet untitled).*

**SAM MOST - HERBIE MANN** (Bethlehem, 10/12/55). Sam Most, flute; Herbie Mann, flute; Joe Fuma, guitar; Jimmy Cannon, bass; Lee Kleinman, drums.

*Empathy; Fascinating Rhythm; Flin' Home; I'll Remember April; It Might As Well Be Spring; It's Only Sunshine; Let's Get Away from It All; Love Letters; Just One of Those Things; Seven Come Eleven; Why Do I Love You.*

**AUSTRALIAN JAZZ QUARTET** (Bethlehem, October, 1955). Richard Healey, tenor and flute; Erroll Buddle, bassoon; Bryce Rhode, piano; John Brokensha, vibes and drums.

*Autumn Leaves; I'll Remember April; Miss Jones; Nostalgia; Platter Puss; Sax Pads; Spring Is Here; These Foolish Things; Thou Swell; Tune for Jaimey.*

**RUSTY DEDRICK** (Keynote, 10/29/55). Rusty Detric, trumpet; Eddie Bert, trombone; Vinnie Dean, alto; Danny Bank, baritone; Sam Margulis, tenor; Dick Hyman, piano; Eddie Safrancki, Milt Hinton, alternating on bass; Don Lamond, Jo Jones, alternating on drums.

*Among My Souvenirs; The Dodge; Eddie's Chick; I Knew You When; Jumpin' Jack; Love Is a Fool's Rumblin' Blues; Rollin' You Are Too Beautiful.*

**HOWARD McGHEE** (Bethlehem, 10/22/55). Howard McGhee, trumpet; Sahib Shabib, baritone; Duke Jordan, piano; Percy Heath, bass; Jo Jones, drums.

*Don't Blame Me; Get Happy; I'll Remember April; Lads; Lover Man; Lullaby of the Leaves; Oweee, But I do; Tahitian Lullaby; Teasing Me; Transparencys; Tweedles.*

**RED MITCHELL** (Bethlehem, 9/27/55). Connie Candoli, trumpet; Joe Maini, alto; Red Mitchell, bass; Hampton Hawes, piano; Chuck Thompson, drums.

*Duff; East Coast Outpost; I'll Never Be the Same; Jam for Your Bread; Ornithology; Section Blues; Where or When; Will You Still Be Mine?; You Go to My Head.*



# "THE MAN WITH THE GOLDEN ARM"



November 22, 1955

Mr. Sammy Davis, Jr.,  
Decca Records,  
5505 Melrose,  
Hollywood, California

Dear Sammy:

I just lifted the needle off a Decca side you cut called "The Man With The Golden Arm". When the odds are laid on this wax, the price is a fat thousand to one you'll have one of the largest hits ever pressed.

As you know, I had my heart set on recording this tune, but after talking it over with Otto Preminger, director and producer of "The Man With The Golden Arm", we both decided that due to the type of role I play in the picture, it would be a shade out of character for me to do it.

What ever the story, you've done a magnificent job and the cat that doesn't dig this record needs hospitalization.

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Sincerely,



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new  
song  
by  
a great  
singer!



**SAMMY  
DAVIS, Jr.**

b/w

"IN A PERSIAN  
MARKET"

# 29759 (78 rpm)

# 9-29759 (45 rpm)



FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE  
MAN  
WITH  
THE  
GOLDEN  
ARM

A film by Otto Preminger

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UNTOUCHABLE  
THEME!  
AN  
UNFORGETTABLE  
MOTION  
PICTURE!

STYLING: ANNE BROWN. HAIR: MARY MCGEE. MAKEUP: MARY MCGEE. COSTUME DESIGNER: F. O'NEILL. GROOMING: MARY MCGEE. LINDA KENNEDY. ERIC MAYER. SHIRLEY RIGGS. SHIRLEY MASON. MONTAGUE. BY: WALTER STANLEY & LEO WILSON. (1955) ALL RIGHTS RESERVED BY DECCA RECORDS. MONTAGUE BY JAMES BENTON. PRODUCED & DIRECTED BY OTTO PREMINGER. RELEASED BY UNITED ARTISTS.

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# LINER MANIA

By Ron Harrison

In the last few years it has been my custom to observe the development of that significant new art, the scattering of informative literature over the backs of LP covers—or, as I understand it is called in the music trade, the writing of "liners." (In Europe I hear they are known as transatlantic liners.)

In case you have not been fortunate enough to peruse the pearls of prose preserved on these precious pasteboards, I have taken a brand-new LP and reported on it as it might have been discussed if five of the better known liner writers had been responsible for the blurbs. I trust the five worthy penmen involved will accept my assurance that the theft of their styles is committed purely in the interest of documentation for posterity, and with no malice aforethought.

## Slim Gaillard Plays Rodgers And Hammerstein

Notes By Shirley Hoskins Collins:

The name of this album is *Slim Gaillard Plays Rodgers and Hammerstein*. In it you will find that zany personality, Slim Gaillard, whimsically and fancifully wandering through some compositions written artistically and sensitively and beautifully and wonderfully and talentedly by Richard Rodgers and Oscar Hammerstein.

Slim Gaillard was born in Michigan about 30-odd years ago. It is not generally known that his real name is Bulee (Slim) Gaillard, and that at one time he was a partner of none other than Slam Stewart, though his style is much different than Slam's.

The listenability of these sides are only equal to its enjoyability. We are glad that Wrecker Records, for its first composer album, used as their subject the immortal music of Slim Gaillard.

Notes By Norman Granz:

In the past, and even in the present, I have presented Slim Gaillard in many different settings. On *Slim Gaillard Sextet* I presented him with a group composed of six musicians. Then *Slim Gaillard Big Band* featured Slim with a large orchestra. Subsequently we had *Slim Gaillard Sings*, which as I recall was a vocal album, and *Slim Gaillard Plays*, devoted primarily to instrumentals.

Slim Gaillard has many talents and has had a long and varied career in different parts of the country. It is a pleasure to be able to present him now in a program of Rodgers and Hammerstein music.

This, then, is this, then. I mean this, then, is Slim Gaillard.

Notes By George Frazier:

When you talk about Brooks Brothers you don't have to explain which Brooks Brothers you mean. People don't say, "You mean Max and Sam Brooks, or Moe and Joe Brooks?" That's why you get a wonderful feeling of empathy when you sit in the Stork with Hemingway and Marlene and you wonder what happened to that girl you used to go with that got picked up on a mayhem rap and whatever became of F. Scott Fitzgerald and why doesn't O'Hara do another bitchy piece on Fadiman.

You wonder all this, and you wonder whether there has ever been anyone who can do for you what Garbo did when you first saw her. And you wonder whether you can ever get back to complete that postgraduate course at Harvard.

Notes By Leonard Feather:

Bulee (Slim) Gaillard was born in Detroit, Mich., at 6:17 p.m. on 1/4/16. He arrived in New York on the 8:48, which was three minutes late, on 8/16/36. He first performed with Slam Stewart at Hassenpfeffer's cafe from (Turn to Page 40)

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# Popular Records **DOWN BEAT**

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

## Five-Star Discs

- Blue Stars—**Lullaby of Birdland/That's My Girl** (Mercury 70742)
- Terena Brewer—**It's Fiesta Time/A Good Man Is Hard to Find** (Coral 9-61648)
- Nat Cole—**Toyland/I'm Gonna Laugh You Right Out of My Life** (Capitol 13329)
- Sammy Davis Jr.—**Man With the Golden Arm/In a Persian Market** (Decca 9-29759)
- Rusty Draper—**Are You Satisfied?/Wabash Cannonball** (Mercury 70757)
- Dean Martin—**Memories Are Made Of This/Change Of Heart** (Capitol 45-14653)
- McGuire Sisters—**Be Good to Me/My Baby's Got Such Lovin' Ways** (Coral 9-61532)
- Patli Page—**Go on With the Wedding/The Voice Inside** (Mercury 70766)
- Platters—**The Great Pretender/I'm Just a Dancing Partner** (Mercury 70753)
- Rhythmettes—**Take My Hand/I've Got to Know** (Victor 47-6349)
- The Turtles—**Are You Care/Mystery Train** (Victor 47-6356)

## Four-Star Discs

- Les Brown—**Sincerely Yours/Take Back Your Mink** (Capitol 14691)
- Sam Butera—**Goin' In/Goin' Out** (Cadence 1281)
- Don Cornell—**Make a Wish/There Once Was a Beautiful** (Coral 9-61549)
- Hilltoppers—**My Treasure/The Last Word in Love** (Dot 45-15437)
- Rudi Hofstetter—**Sing Diddle/The Little Landler** (Victor 47-6363)
- Danny Kaye—**They'll Never Out-Fox the Fox/Life Could Not Better Be** (Decca 9-29726)

## Packaged Goods

One of the exciting new packages to hit the market recently was the *Kismet* original cast album released by MGM (3281) which made its debut in the record shops just as the motion picture began its run across country. The 12" disc offers some exciting listening as Andre Previn handles the baton, lead-

- Julius LaRosa—**Campanelle/Jingle Dingle** (Cadence 1253)
- Jim Lowe—**St. James Avenue/John Jacob Jingleheimer Smith** (Dot 15429)
- Vaughn Monroe—**Don't Go to Strangers/Steal Guitar** (Victor 47-6358)
- Jackie Riggs—**The Great Pretender/His Gold Will Melt** (Mercury 45-1080)

## Three-Star Discs

- Connie Boswell—**I Compare You/No Other One** (Decca 29721)
- Joe Carr—**Memories of You/Henderson Stomp** (Capitol F3304)
- Ralph Flanagan Ork—**Flanagan's Boogie/My Souvenir** (Victor 6338)
- Arthur Godfrey—**Lay My Head Beneath a Rose/I'd Give a Million Tomorrows** (Decca 9-29765)
- Glen Gray—**Don't Get Around Much Anymore/Memories of You** (Decca 9-29763)
- Helen Grayco—**I'd Better Be Careful/Night Train** (X-180)
- Billy May Ork—**Suzette/Street Of Dreams** (Capitol 3297)

## Baker 4 To Italy

London—Chet Baker and his quartet will tour Italy starting Jan. 3 and probably will be in that country until the end of February. Joe Napoli, managers of the group, asserts that the proposed trip will take the quartet into several places in Italy never before visited by important U. S. talent.

ing such names as Vic Damone, Ann Blyth, Howard Keel, and Dolores Gray through the songs which are already familiar to many through the stage play. Tops in the package are Damone and Miss Blyth singing *Stranger in Paradise* and the latter handling *Baubles, Bangles, and Beads*, another of the hit tunes from the show.

Number seven in Decca's *Curtain Call* series is one which should have wide acceptance, for this 10" platter features four top bands, playing two selections each. Included are Glen Gray and the Casa Loma band, Jimmie Lunceford, Woody Herman, and Count Basie. The selections were well-chosen, including Herman's version of *Woodchopper's Ball*, Basie's *One O'Clock Jump*, Casa Loma's *No Name Jive* in two parts, and Lunceford's *Rhythm Is Our Business*. Continued releases like these will do much to help the dance band revival, for the names of the '30s are still top music makers by today's standards.

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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.

**Steve Allen's All-Star Jazz Concert Vol. 1**

*I Want To Be Happy; Sweet Georgia Brown; Big Noise from Winnetka; Love Me or Leave Me; Swing That Music; Big Town Boogie; That's A Plenty; Long Gone; I Can't Get Started*

Rating: ★★★★★

**Vol. 2**

*When the Saints Go Marching In; Blues (Parts 1 and 2); Basin Street Blues; Lover; At Sundown; St. James' Infirmary; Whistling Cow Blues; The Only Man Blues; South Rampart Street Parade*

Rating: ★★★

This is the record of a Dixieland concert held at Manhattan Center in May, 1954, with Steve Allen as an unobtrusive master of ceremonies. Steve sits in harmlessly on piano twice—playing the boogie-woogie of the first volume and participating at the beginning of the blues in the second. The basic music, however, is provided by two bands which alternate halves in the first volume and combine for much of the way in the second. The Yank Lawson-Bob Haggart band contains Lou McGarity, Bill Stegmeyer, Lou Stein, George Barnes, and Cliff Leeman. Billy Butterfield's combo has Cutty Cutshall, Peanuts Hucko, Lou Stein, Jack Lesberg, and Ray McKinley.

Guest singer is warmly ample Sylvia Syms, who does one in each set. Ray McKinley's wonderfully casual humor-swing vocalizing is also heard on two numbers in each volume. Even Lou McGarity (somewhat inadvisably) sings on *Saints*. Main instrumental klicks are from Butterfield, Lawson, and McGarity. Many of the younger listeners to jazz are apt not to know how powerfully impressive and emotionally releasing these three are. Of the two LPs, I prefer the first. For one thing, it doesn't have the long, cliché-ridden two-clarinet version of *Lover*, nor the overly florid, unflowing George Barnes invasion of *At Sundown*. Third mistake on the second set is the too long *Whistling Cow*. (Decca 12" LPs DL 8151, 8152)

**Autobiography in Jazz**

*Orientation: Paris in Blue; Extra-sensory Perception; Eclipse; Santa Claus Is Coming to Town; Behopper; Kai's Day; Portrait; Can You Blame Me?; Notes to You; Makin' Whoopie Medley; Drum Conversation Part 2; I've Got You Under My Skin*

Rating: ★★★★★

This autobiography is that of Debut,

the courageously imaginative label currently celebrating its third anniversary. It's an unusual and often absorbing sampler of Debut's activities and at \$1.98, it's one of the best buys of the year. All tracks are released for the first time on LP, and eight are issued for the first time anywhere. The latter include Max Roach's excellent but badly recorded *Drum Conversation Part 2* and the also not well recorded performances by Bud Powell of *I've Got You Under My Skin*, both from the Jazz at Massey Hall event of May, 1953; a Kai Winding original from the Jazz Workshop date with Kai, J. J. Johnson, Willie Dennis, and Benny Green; and a highly enjoyable, swinging Paul Bley transformation of *Santa Claus* with Charlie Mingus and Art Blakey. Also new is a coldly technical track by Sam Most with good drumming by Louie Bellson; an attractive Hank Jones medley that ends abruptly; *Portrait* with Tad Jones dubbed over the strings; and the first-rate pop vocalist, Don Senay, with strings in an Alonzo Levister arrangement.

The rest include performances by the Max Roach septet; Jackie Paris; Lee Konitz; Janet Thurlow (the latter three with units headed by Charlie Mingus); the Gordons with Hank Jones; and a solo vocal by Honey Gordon. Four of the best originals are by Charlie Mingus, music director of Debut, and his bass is heard to first-rate effect in a number of places. I could have done without the strings on *Portrait* (though Thad Jones is superb) and *Makin' Whoopie* would also have been better without them. Notes contain personnel and recording dates. The label mixes up the first and second tracks. The set is thoroughly recommended, and Debut is wished many more years of uncompromising existence. (Debut 12" LP DEB-198)

**Count Basie**

★★★★ Roll 'Em Pete

★★★★ April in Paris

A powerhouse coupling. Joe Williams sings the blues Joe Turner used to rock with Pete Johnson, and he sings up a wailing storm. On the reverse is Wild Bill Davis' three-ending arrangement of *April*, one of the most popular in Count's book. The version here is a good, strong one, but it doesn't build with all of the explosive force I've heard the band achieve from this score so many times in person. But for want of being able to hear the band "live" every night, this coupling is a boon companion. (Clef 89162X45)

**Clifford Brown-Max Roach**

*Cherokee; Jacqui; Swingin'; Lands End; George's Dilemma; Sandu; Gerk-in for Perkin; If I Love Again; Take the A Train*

Rating: ★★★★★

*Study in Brown* is another powerfully rhythmic, emotionally driving session by this vibrant quintet whose

leaders are its chief assets. Tenor Harold Land sounds and swings hard, but hasn't much individual freshness of conception though he sounds better here than on previous sets. Pianist Richie Powell is capable but as yet not a major soloist, and bassist George Morrow keeps a solid, steady beat. Max is superb for this kind of muscular unit. It's true his drumming is usually not for introverts, but fortunately, the hornmen here are strong enough to fuse with it and ride on it.

Brownie can be very exciting and is often here, but there are still times when his choruses are partially essays in swiftness rather than cohesively well shaped, flowingly individual statements. When Brownie comes to learn the value of economy, he'll be even more stimulating than he is now. According to the label, the first original is by Powell, the next by Brown, the third by Land, and the remaining three by Brown. Their lines are all relaxed and amiable though not likely to attain longevity. Good engineering. These were recorded in New York in February, 1955. (EmArcy 12" LP MG 36037)

**Hank DeMano**

*What a Difference the Day Makes; You Go To My Head; I'm Beginning to See the Light; Lover Man; That Old Feeling; These Foolish Things; Love Me or Leave Me; Stella by Starlight; What's New?; Down Friedman Way; Lullaby of the Leaves*

Rating: ★★

This is the LP debut of trumpeter DeMano as a leader and also apparently of Freeway as a jazz label. The musicians with DeMano are pianist Don Friedman, drummer Gary Frommer, and bassist Monty Budwig. Best soloist on the date is 20-year-old Friedman, also heard this month (along with Frommer) on Jack Millman's *Jazz Studio 4* Decca LP. Friedman, says the notes, recently won a Lighthouse contest as the best college pianist for 1955. He plays with guts, and though his conception tends to be derivative, the potential is certainly there. Budwig, who has been on several previous records from the coast, is steady, and 20-year-old Frommer also blends well and pulsatingly.

But the weakness of the LP lies with the 22-year-old leader. His tone is thin, sometimes plaintive, and emotionally his playing sounds inhibited. This is the close-to-the-head approach that has become so tiring. Contrast DeMano—just in terms of warmth—with Miles Davis or Harold Baker or Dizzy or Harry Edison, let alone Louis Armstrong. Why blow jazz if you're going to sound like a miniaturist? DeMano's conception too isn't especially fresh, though it's adequate within its narrow range of emotions. His beat, too, lacks strength. This man needs to listen to some Louis and Basie records. (Freeway LP FJLP1, 4415 Rosewood, L. A., California)

(Continued)

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### Wilbur DeParis

*Madagascar; March of the Charcoal Grays; Mardi Gras Rag; Are You from Dixie? Hot Lips; Yama Yama Man; Flow Gently, Sweet Afton; Milneberg Joys*

Rating: ★★★

Wilbur DeParis' "New New Orleans Jazz" is played by Wilbur, trombone; Sidney DeParis, trumpet and tuba (which he plays pleasantly on *Hot Lips*); Omer Simeon, clarinet; Sonny White, piano; Lee Blair, banjo; Wendell Marshall, bass (added just for this LP); George Foster, drums. The underappreciated trumpeter Doc Cheatham was added on *Rag, Joys, and Lips*. Whitney Balliett's excellent notes present a good case for "the bright stylization" of DeParis' band but it's not good enough. First of all, there is only one first-rate improvising jazz soloist in the regular band—clarinetist Omer Simeon. Wilbur has never been a stimulating improvisational trombonist either conceptually or tonally. His brother, Sidney, used to be a fine, pungent soloist but as of here, he has lost much of his fire and while competent, is seldom exciting. Sidney might sound better with a looser rhythm section.

The rhythm section is stiff and does not flow. The arrangements are somewhat effective but would be much more so if the solo spots weren't so routine, again except for Simeon. These are, however, legitimate jazz musicians and they play from their own experiences, and as such, are much more convincing than the Murphys, Janises, Mayls, etc. Excellent engineering by Frank Abbey. This band, long resident at Jimmy Ryan's in New York, has a firm and enthusiastic following. I wish I could be one of them but there's not enough rhythmic freedom nor good enough soloing for my taste. (Atlantic 12" LP 1219)

### Tony Fruscella

*I'll Be Seeing You; Mxy; Metropolitan Blues; Raintree County; Salt; His Master's Voice; Old Hat; Blues Serenade; Let's Play the Blues*

Rating: ★★★

Most of the rating here comes because of the Phil Sunkel compositions (all but *Serenade*) assayed by Fruscella's group, which includes Allen Eager on tenor. Sunkel is an extremely talented writer whose *Metropolitan Blues, Raintree, and Voice* might well be examined by other units as possible material.

But once the musicians get away from what is written down, there is a lack of conviction and spirit in the blowing that leads me to wonder again how so many companies can afford to record so many groups that are at best of average quality. Is there such a vast market for recorded jazz that anyone who has worked with, say, Gerry Mulligan or Woody Herman can cut an LP that will pay its way?

There are some valuable moments here. Fruscella has a thin, breathy tone and hesitancy in attack, but does possess a lyric sense that is at times very fetching. Eager has been heard to far better advantage than this, however, and the rhythm section doesn't exactly spur the men on to great heights.

Listen to this, then picture what a really good jazz group might have done with these Sunkel pieces, and you'll probably get what I mean. (J.T.) (Atlantic 12" LP 1220)

### Terry Gibbs

*Temporary; Tremendes; Old Man Newman; What Ho; Fatty; Baby Doll; Peaches; Jassbo Mambo; Where Are You; That Feeling; Love Is Just Around the Corner; Trotting*

Rating: ★★★

This is another example of the 12" syndrome that is affecting jazz recording directors. Terry swings all the way,

but there is not nearly enough variety in his material nor, for that matter, in his conception to make this a very recommendable LP. All six numbers on the first side, for example, are Gibbs' originals, and except for the first, they're too much alike in tempo and in general feel. All six have lines that facilitate swinging, but you're not likely to be able to remember a single one a week after you hear the record. The most attractive is the easy-rolling blues-based *Temporary*.

Pretty much the same narrow range occurs on the second. There are, it's true, three tracks with full orchestra, one with a sextet, and even a mambo, but the effect is still all pretty much the same. Terry can wail rhythmically and his conception is always musical, but it rarely has the lyrical freshness of a Milt Jackson on ballads or the inventive originality of Milt or Hamp (on a good day) on up-tempo. His playing is enjoyable, but it doesn't reach very deeply. Terry's a good jazzman but not yet a great one. No personnel listings here for the quartet or the larger groups—an inexplicable goof by Brunswick—but I assume the pianist on most is the valuable Terry Pollard. The long *Trotting* was recorded in April, 1953, at a *Jazztime U. S. A.* concert with Don Elliott, Roy Abrams, Claude Noel, Kenny O'Brien, and Sid Bulkin. (Brunswick 12" LP BI. 54009)

### Wardell Gray

*Twisted; Easy Living; Southside; Sweet Lorraine; Blue Gray; Grayhound; A Sinner Kissed An Angel; Treadin'; So Long Broadway; Paul's Case; The Man I Love; Lavonne*

Rating: ★★★

This is the first volume of a well-prepared and well-annotated Wardell Gray Memorial. Included are four 1949 dates with Al Haig, Tommy Potter, Roy Haynes; four 1950 Detroit tracks with Phil Hill, Johnny Richardson, Art

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*Johnny Smith*

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Mardigan; four 1953 sides made by Teddy Charles on the west coast with Frank Morgan, Sonny Clark, Dick Nivison, and Larry Marable. The first-rate notes are by Ira Gitler. There are full personnel and recording dates. Rudy Van Gelder has remastered the originals.

Gray, at the beginning greatly influenced by Lester Young, was later further molded by Bird. He had a hard, full tone, swung with ease, and his conception was intelligent and always musical. He had freshening feeling for ballads, and had unflagging strength on up-tempo. He was not one of the handful of great, influencing jazzmen but he was one of the big leaguers beyond any doubt, and these are sides worth remembering. (Prestige 12" LP 7008)

**Lionel Hampton-Stan Getz**

*Cherokee; Tenderly; Autumn in New York; East of the Sun; I Can't Get Started; Louise; Jumping at the Woodside; Gladys*

Rating: ★★★★★

Hamp and Getz, the first time the two have recorded together, resulted from their summer presence in Hollywood for the Benny Goodman film biography. On this date, their able rhythm section consisted of Shelly Manne, Lou Levy, and Leroy Vinnegar. Levy also takes several first-rate solos. Everybody Swings hard on the opener, but that swift an up-tempo isn't usually the most comfortable for Getz in terms of the quality and consistency of his conception. He sounds much better in the succeeding ballad medley. Lionel is in fine form on this session on both wailers and ballads.

Louise is wonderfully relaxed, one of the most pleasant tracks of the year. Woodside moves well though again, the tempo is somewhat too fast to produce Getz at his best, though he does wail rhythmically and his conception here is still better than most. Incidentally, Getz blows with more force than usual on the two up-tempo on this date and even comes close to stomping in several places. Gladys, an ode to his wife by Hamp, is a light, graceful theme, imaginatively improvised on by all. Recording-wise, the engineers could have done better by Hamp's vibes. The set is highly recommended, and is close to the full five. (Norgran 12" LP NG N-103)

**Armund Hug**

*I'm Sorry I Made You Cry; Please Don't Talk About Me When I'm Gone; Alice Blue Gown; Singin' the Blues*

Rating: ★★★

The first two sides are characteristically pleasurable, individualized interpretations by New Orleans pianist Hug. Chink Martin, who was with the New Orleans Rhythm Kings for a time, is on bass, and the late Abbie Brunies is on drums. The last two add tenor Lester Bouchon, who plays with an Eddie Miller-like approach but lacks Eddie's sensitivity of conception, quali-



ty of tone, and fluidity of beat. Recommended mainly for the first two tracks and Hug's solos on the other brace. (Southland S-EP 805)

**Lee Konitz with Warne Marsh**  
*Topsy; There Will Never Be Another You; I Can't Get Started; Donna Lee; Two Not One; Don't Squawk; Ronnie's Line; Background Music*  
 Rating ★★★★★

I have never heard Lee and Warne recorded this warmly before. Perhaps it is due to a rhythm section that spurs and swings, rather than acting as a metronome. Oscar Pettiford and Kenny Clarke, two swingers from the word Go!, combine with Billy Bauer and Sal Mosca (Ronnie Ball plays piano on *Ronnie's Line*) and push the cool pair into some situations they have to wriggle to get out of, and it is a pleasure to hear them blow forcefully to do it.

For though this might not be the immersedly thoughtful Konitz and Marsh you are familiar with, there is a personality and relaxedness present that offers a stronger bond of communication than I have ever heard. Perhaps the album cover is a clue—Lee and Warne are laughing heartily and unabashedly. Their playing here also shows that they can laugh as well as think.

*Topsy* starts right out swinging, as Pettiford sets the pace and Lee and Warne take it up; Lee is eloquent and

You, with further explorations coming from Marsh and Pettiford; *Started* is one long, lovely line, and Bauer's guitar is superb; Charlie Parker's *Donna Lee* again show how much the saxists enjoy working over the *Indiana* changes.

Lennie Tristano's writing hand is evident on *Two*; *Don't Squawk* is a wailing blues, credited to Pettiford; *Line* is by Ball; Marsh composed *Background Music*.

This is a provocative album, one with virility and lasting music. (J.T.) (Atlantic 12" LP 1217)

#### Harvey Leonard

*Woody'n You; Lady Is a Tramp; Bee Cee Cee; Tiger's Tune; We'll Be Together Again; The Tigori; Chippy'n; Autumn Nocturne; Alone Together; To Mickey's Memory*

Rating: ★

*Jazz Ecstasy* uses two groups—a trio with Leonard, piano; Anne Drevnak, bass, and Elaine Leighton, drums, on six sides; a sextet including Jerry Lloyd, trumpet; Morty Lewis, tenor; Frank Rehack, trombone; Leonard; Teddy Kotick, bass; Bill Bradley, drums.

Neither is very impressive.

The number of jazzmen who are consistent, or even close to that status, are really precious few, and none of them happens to be on this record. The usu-

ally reliably Rehack even sounds perfunctory, and no one else is able to get this off the ground.

Thus the overrecorded drums, unimaginative piano, and uninspired groups serve only to point out that it takes more than an ability to play an instrument fairly well to sustain interest. There must be a purpose to playing, and a desire to communicate and express oneself, and neither of these qualities is evident to me here.

Record companies which experiment and try to present new talent are to be commended, but there must also be some thought and preparation put into the dates. (J.T.) (Keynote 12" LP 1102)

#### John Mehegan

*Lullaby of Birdland; Every Time We Say Goodbye; Blue Skies; Little White Lies; My Heart Stood Still; At Long Last Love; The Song Is You; Round About Midnight; Night and Day*

Rating: ★★★★★

*Reflections*, as this is called, is, in several ways a valuable piano achievement. Mehegan, a teacher of jazz improvisation and a longtime practicing pianist at various New York night clubs (most recently, the Composer), examines and extends the increasingly rare art of solo piano in this collection. On half the numbers, he is accompanied only by the first-rate Kenny Clarke, and

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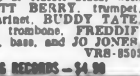
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on the other half, he is entirely alone. With and without drums, he retains a steady, strong pulsation.

Mehegan's technique, as is known in the fields, is clean, swift, and assured. (Dig, for example, the admirably contrapuntal *Lullaby of Birdland* with its remarkable improvisations in the right hand). His ideational patterns are impressively drawn and developed. Unlike too many modern pianists, Mehegan appreciates the vital importance of a well-constructed, flowingly inventive bass line, and it would be wise—especially for students—to listen to the recording several times with concentration on the bass lines alone. The record, then, is very stimulating intellectually, but I cannot give it the full five because of a disturbing lack of warmth in many (but not in all) of the performances. But since this matter of whether a man has warmth or not is inevitably so subjective a judgement, by all means listen to this and decide for yourself. In any case, the album is worth much study.

This set is also of value because of a long, provocative essay on the envelope concerning the history and present problems of jazz piano. This is the kind of criticism-in-depth too rarely seen in jazz magazines or anywhere else. Sections of it are quite debatable as, for example, the too pat and partially inaccurate listing of periods and influences (John Lewis is omitted as are other post-1948 "east coast" developments); and the particular classical influences ascribed to the periods and individuals cited are too glibly done.

But the essay as a whole should be read by all jazz pianists, students and interested laymen. The three-paragraph analysis of Brubeck, for example, covers several important points with lucid accuracy, and provides valid leads to further discussion. I think Savoy would be doing jazz a service to reprint this essay on a flyer and send it out with their catalogs or other promotional literature. It could help begin a much needed reevaluation of the contemporary jazz piano. The piece is signed "Uncus." Uncus is Mr. Mehegan. (Savoy 12" LP MG-12028)

### Jackie McLean, Vol. I

*It's You or No One; Blue Doll; Little Melonae; The Way You Look Tonight; Mood Malody; Lover Man*

Rating: ★★★★★

The 24-year-old altoist, McLean, makes his LP debut as a leader in the first of what will apparently be a series on this label under the promising title, *The New Tradition*. Jackie's associates here are the increasingly impressive trumpeter from Detroit, Donald Byrd; another very able Detroit, Doug Watkins, bassist with the Jazz Messengers; the imaginative pianist, Mal Waldron, who has been working with Charlie Mingus; and the vigorous Philadelphia drummer, Roland Tucker.

Jackie himself has recorded previously (at 19) with Miles Davis and can be heard along with Donald Byrd in the new George Wallington Progressive LP recorded at Cafe Bohemia. McLean wrote the first two originals here while the third is by Waldron.

Best soloist on the date is the flowing Byrd, whose conception is intelligently individual and who plays with lyrical warmth, a good beat, and a clear, singing (though quite "modern") tone. The rhythm section is steady. Waldron's solos, while generally interesting, indicate he has not yet evolved a richly personal style of his own. McLean's problem is two-fold. He plays with drive, heated emotion, and a good beat. But he is still so much involved with his strong Bird-influence that he has not thus far found his own voice and style.

His second problem is cohesiveness. His choruses contain intriguing fragments but rarely hang together as a developed organic entity as well as, as for example, most of Byrd's do. Jackie has to learn how to flow, how to build better. But McLean plays with a lot of guts and that's good to hear these days. I was most moved by everybody's performance in the blues, *Blue Doll*. Waldron's original is an attractive one. The set is certainly worth hearing, particularly for Byrd, who should become a major jazz voice before too long. Good engineering. (Ad Lib 12" ADL 6601, Box 119, New York 28, N. Y.)

### Bob Scobey-Clancy Hayes

*Battle Hymn of the Republic; Someday Sweetheart; Parsons, Kansas Blues; Strange Blues; Memphis Blues; Down in Jangletown; Sweet Georgia Brown; Beale Street Blues; Mobile; Friendless Blues; Careless Love; Bill Bailey*

Rating: ★★★★★

The rating, let me make clear, is almost entirely for urban (folk) minnesinger Clancy Hayes, who sings 10 of the 12, and does so with the customary

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warmth, ease, and altogether engaging taste that make him one of the better vocalists on records. The band consists of Bob Scobey, trumpet; Bill Napier, clarinet; Jack Buck, trombone; Ernie Lewis, piano; Clancy Hayes, banjo; Dick Lammi, bass; Earl Watkins, drums. As revivalist bands go, this one annoys me less than most, particularly due to the musicianship of clarinetist Bill Napier. Scobey is rather felicitous behind the vocals and even sometimes, I am constrained to admit, his solos aren't bad.

But the man who makes this LP get up and walk is Mr. Hayes. Dave Stuart and Pauline Annon have designed a superb cover, and the engineering is up to Good Time Jazz-Contemporary standards than which there are no higher, and only few as high. (Good Time Jazz 12" LP L-12006)

### Johnny Wiggs-Ramond Burke

*Heebie Jeebies; Pallet on the Floor; Pretty Baby; Tulip Stomp; Congo; Memories, Etc.; Buddy Bolden; Mama's Baby Boy*

Rating: ★★ ★

A warmly informal New Orleans jazz chamber music session with the flowing clarinet of Raymond Burke, Johnny Wiggs' sensitive trumpet, and the steady guitar and bass of Dr. Edmond Souchon and Sherwood Mangiapane. There are also three hoarsely friendly vocals by the good doctor. Burke is the best soloist. What counts and comes through is the mood of the session. The rating musically should be a star lower for all but Burke, but the collective feeling is so convincing it's quite a commendable LP. (Paramount LP 107)

### George Wein

*You Oughta Be in Pictures; All Too Soon; Back in Your Own Backyard; Pennies from Heaven; I'm Through With Love; Did I Remember? I'm Gonna Sit Right Down and Write Myself a Letter; Why Try to Change Me Now? You're Lucky to Me; I Married an Angel; Once in a While; Please; Who Cares*

Rating: ★★ ★

You might expect that if a man has a record label of his own, then records for someone else, it would be an event of note. Like if David Sarnoff were to make a *Hear It Now* album for Ed Murrow.

Not so here, however. George Wein, night club owner, pianist, Newport Festival producer, and Storyville Records owner, here turns up as a singer-pianist on Atlantic, and though it's pretty good shank of the party music, it's going to be hard to sell people on it being convincing jazz singing.

As a matter of fact, if it weren't for the relaxedly swinging backgrounds and solos provided by two different groups, there wouldn't be much to talk about. Trumpeter Ruby Braff heads one of the bands, which comprises

## Jazz Reissues

Two Gerry Mulligan 12" LPs are among recent reissues. One is from the pre-pianoless day (Prestige LP 7006) with Allen Eager on tenor and a group that might be considered the predecessor to the Tentette that waxed for Capitol. Other is a collection of sides from assorted Pacific Jazz 10-inches including *Tea for Two, Cherry, Jeru,* and *Swinghouse* which spots Chet Baker, trumpet; Carson Smith and Bob Whitlock, bass; Chico Hamilton and Larry Bunker, drums. The extremely cogent liner notes are by Whitney Balliett.

Most valuable repressings yet done by Decca are on a 10" LP (DL 5503) of Jay McShann. Included are the historically invaluable sides, cut in 1941, '42, featuring Charlie Parker in a solo capacity (*Jumpin' Blues, Hootie Blues, Sepian Bounce,* and *Swingmatism*), plus one with Paul Quinichette (*Say Forward, I'll March*), and one with Al Hibbler (*Get Me on Your Mind*). Should be in every collection.

Twelve makes a Baker's dozen in Pacific Jazz' book, at least as far as Chet is concerned. Seven quartet numbers (among them *Bea's Flat* and *All the Things You Are*), three sextets (*Little Man, You've Had a Busy Day* is included), and two septets (*Moonlight Becomes You* and *Goodbye*) make up *The Trumpet Artistry of Chet Baker* (Pacific Jazz 12" LP 1206). Occasional alternate masters might lend spice to those who may have only some of these and are deliberating purchase.

Two more Prestige regroupings to form 12" LPs are on takes by Lee Konitz and Stan Getz (LPs 7004, 7002). The Konitz bands include Lennie Tristano, Warne Marsh, Billy Bauer, and Shelly Manne in various combinations. Some memorable Getz, circa '49 and '50, includes *Long Island Sound, The Lady in Red,* and *Small Hotel*. Remastering on both by Rudy Van Gelder.

*Blow Your Horn!* is the title of a Decca package starring Bennie Green and Paul Quinichette (DL 8176). It's a collection of singles by both bands. Green's *I Wanna Blow* and *People Will Say We're in Love* and Paul's *I Remember Harlem* and *Mine* stick out.

—Jack

Sammy Margolis, tenor; Stan Wheeler, bass; Marquis Foster, drums; Wein, piano.

The other has Wein again; "Wally Wales," trumpet; Bill Pemberton, bass; Jo Jones, drums. "Wales" is actually Bobby Hackett.

For the impetus provided by Braff and Hackett, a big huzzah. But except for a few ingratiating moments (as on *You Oughta Be*), Wein should work his side of the street and let singers work theirs. (J.T.) (Atlantic 12" LP 1221)

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# High Fidelity

DOWN BEAT

By Robert Oakes Jordan and James Cunningham

IT OFTEN SEEMS that the emphasis has been shifted away from the true purposes and uses of high fidelity sound equipment and concentrated on the units themselves.

As enjoyable as hi-fi systems are, remember the components are there only to bring music or voice into the homes with as close to in the presence realism as possible. The wise buyer of hi-fi equipment learns where his dollar is best spent; he recognizes the legitimate features of any good system and knows what each knob and switch does or does not do for the music being reproduced. He also knows what gimmicks or special features will not be worth their cost in his own hi-fi assembly.

Taking recorded music off a record or tape and amplifying it is a matter of conversion of energy from one form to another. Doing this conversion is the job of the various components. How faithfully the conversion takes place determines the system's quality—or how hi fi the fi.

**THE FIRST POINT** of conversion—in this case mechanical to electrical energy—occurs as the needle is mechan-

ically moved back and forth in the record groove. This movement produces a very small electrical current in the phonograph pickup cartridge.

As this current goes through the amplifier, it is made larger and larger, until it is finally loud enough to hear in the speaker, which is another point of conversion in your high fidelity system. Now the strong electrical currents cause the loudspeaker cone to move in the air. This mechanical movement produces the audible sound.

The function of the amplifier is to receive very small audio signals (changing currents) at the input plug-in jacks. These signals may come from a phonograph cartridge, radio tuner, tape recorder, or microphone. The amplifier contains several stages, a section which contains one or more vacuum tubes.

**IF YOU WERE** to listen to the signal at the end of each stage, it would be progressively louder. These amplified audio signal currents then are fed into the power amplifying tubes—the final stage of amplification—and applied to the loudspeaker, giving the sound the final room volume.

On most combined amplifiers, those having control, or pre-amp and power amplifier together, there are tone controls for treble and bass boost. Each of these may involve separate vacuum tube stages for adding treble or bass.

These tone controls have been incorporated as standard features in most amplifiers to help compensate for differences in record manufacturing methods. Some manufacturers will record with more treble or more bass than others; hence adjustments must be made in order to have true fidelity reproduction.

**IN MANY AMPLIFIERS**, the manu-

## Decca Signs Kershaw

New York—Rev. Alvin Kershaw, whose knowledge of jazz resulted in his winning \$32,000 on *The \$64,000 Question*, has been signed by Decca to select a basic jazz library. The first record of the series will be released in January but as yet the company has not announced its contents.

factorer has put in a multiposition switch which eliminates the necessity of guesswork in tone adjustment for various record characteristics. The bass and treble controls are still left in the circuit for further adjustment according to personal taste.

This multiposition switch gives instant adjustment, called record equalization, for any particular phonograph record so that the resulting sound from all records has equally emphasized bass and treble.

Equalization switch positions or their variable counterpart, the tone controls, are not meant to add anything to recorded music but are simply an adjustment factor for unstandardized recording processes.

The loudness control is another feature of high fidelity amplifiers. This control, a recent addition in the hi-fi field, tends to correct a fault long recognized in audio amplifiers and their relationship to the human ear: When an amplifier is played at the low apartment house volume level, the ear tends to miss both the high and the low notes of the music being played.

Unless some additional tone compensation is provided in the amplifier, the music is less than hi-fi. When correctly adjusted, the loudness control automatically boosts both the high and low notes at low sound volume.



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## The Blindfold Test

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# Cleveland Lauds Basie Band, Jay, Kai

By Leonard Feather

OF THE MANY talented artists who were winners in the new star division of this year's Critics poll, trombonist Jimmy Cleveland is perhaps the best liked among musicians yet the least known to the public.

Freelancing around New York for the last two years since he quit Lionel Hampton's band, he has made a tremendous impression on those who have been lucky enough to catch him in person. The appearance of his own LP on EmArcy shortly should do much to widen the impact of his superlative style.

Here's how the 29-year-old Cleveland reacted to a variety of records featuring trombonists. He was given no information whatever, either before or during the test, about the records played.

### The Records

1. **Bob Brookmeyer. You Took Advantage of Me (Clief). Jimmy Rowles, piano; Buddy Clark, bass.**

This is Bobby Brookmeyer. He sounds good there, but his tone gets kind of muddled up later on; gets a guttural sound that isn't too pleasant. I'd like to hear him get that same kind of attack, and soul, on a slide trombone . . . The rhythm got a good groove going; sounded like Monk on piano in a couple of spots; I'm not too sure who it was. Bass had a nice walking little beat. Three stars.

2. **J. J. Johnson and Kai Winding. This Can't Be Love (Columbia). Johnson, first trombone solo; Winding, second solo; Dick Katz, piano; Osie Johnson, drums.**

Yeah! They have a real nice swinging groove all the way through. Jay and Kai, with maybe Osie Johnson on drums or maybe Kenny Clarke. The piano player was Dick Katz. Jay always sounds wonderful to me; in my book he always gets four stars. Kai sounds wonderful, too.

It was Jay that took the first solo chorus; then Kai played. It's amazing how they keep switching the lead and how hard it is to tell which one's playing the lead. Four stars.

3. **Stan Kenton. A Theme of Four Values (Capitol). Comp. Bill Russo; Bob Fitzpatrick, lead trombone.**

That's Kenton; I can tell that band anywhere. At least it sounds Kentonish. I don't know who that trombonist was playing lead; I'd like to have heard Frankie Rosolino play that part, or Bobby Burgess. I like the way the



Jimmy Cleveland

trombones are used to capacity; they have a lot of beautiful work in this band . . . Maybe this was by Bill Russo. That rates four stars.

4. **Urbie Green. Old Time Modern (Vanguard).**

Sounds like Urbie Green . . . They're trying to recapture the earlier forms of jazz. Like Kansas City days; sounds kind of Basieish in spots. It was played clean, but never really reached the groove I was expecting.

If they were trying to capture that early style, at least they could have really romped home in the last couple of choruses. For the era that they're playing in, it's good work. I like the way Urbie plays; I prefer to hear him with more modern musicians. Three stars.

5. **Billy Eckstine. Oop Sop Sh' Bam (EmArcy) (from *Sonag Up on Bones*). Comp. Dizzy Gillespie; Eckstine, valve trombone.**

Sounds like the old Billy Eckstine band, when Billy was playing the valve trombone. But it has a definite Gillespie flavor all the way through . . . I liked the arrangement, but it was so badly played; out of tune all the way through, and you could hear a lot of goofs—sour notes from the trombones and the trumpets.

Yes, it sounded like it might have been the Eckstine band. Dizzy's band had a better swinging beat, more fire. This group sounded like it was fighting to keep a groove all the way through. The trombone sounded all right. Two stars for that one.

6. **Juan Tizol. Keb-Lah (EmArcy) (from *Sonag Up on Bones*). Willie Smith, alto. Rec. 1945.**

Sounds to me like one of those real old Duke Ellington recordings, with

Juan Tizol playing trombone. It's older jazz, in the after-the-beginning stages, when it was progressing; the alto sounded a little like Hodges, but without as many of those glisses as he usually makes. About three stars for that, I guess.

7. **Tyree Glenn with Milt Hinton Ork. Everywhere (EmArcy) (from *Sonag Up on Bones*).**

Sounds like the same guy again, Juan Tizol, but I don't think this is a valve trombone, so maybe it's Vic Dickenson or somebody from that older school. The sound is warm, and he has a nice vibrato . . . As for his breath control, the phrases could have been longer; he could have played longer phrases without chopping it up with so many breaths. But it's a good recording, worth three stars.

8. **Count Basie. Dows for the Coast (Clief). Henry Coker, trombone; Arr. Frank Foster.**

That's Count Basie, of course; they play clean and they play in tune and they swing all night! I think that was maybe Henry Coker. There's no need to say much more about that—that's my idea of how a band should sound. Five stars any time!

9. **Eddie Bert. Stomping at the Savoy. (Savoy). Two trombone tracks by Bert; Hank Jones, piano; Kenny Clarke, drums; Wendell Marshall, bass.**

That's Jay and Kai again. They sound good all the way through there. The rhythm is walking. Maybe I'm partial to trombones, but I just like the way this group sounds, and that's a very nice little idea here, the way the melody was introduced in the mute, with the open horn answering. Very clever. Jay and Kai are really at their best here; I think this one rates five stars.

### Afterthoughts by Jimmy

There's one thing that's been on my mind a great deal about the jazz situation. There should be more jazz on TV shows. Now Steve Allen is doing a lot for jazz on his show, and I can't understand why jazz hasn't been used more for commercial things, like Schaefer Beer and things in that groove; why can't they use jazz musicians instead of all that cornball stuff that sounds so ridiculous?

It's a puzzle to me. There should be some way jazz could be used to more advantage instead of working in smoke-filled joints until 5 in the morning, for peanuts.

## Classics

# Don't Judge Record By Its Cover, But They Could Be More In Tune

A handsome album cover never will substitute for musical excellence under the sleeve, but it does have its selling points. A jacket can have the power to arrest or deflect a browser's attention, and surely something is added to his joy of purchasing and keeping when the cover play jackets that frame a Breughel, a Renoir, a Dufy, or some other painting master, but the dry austerity of some other covers is actually forbidding. Off-hand, I cannot recall a recently recorded classic that was either dry or austere, and can't imagine why anyone should want to characterize his product that way. Perhaps modernity in design is thought to be anachronistic with music that is a century old or older.

I hasten to point out that few persons buying records today are 100 years old or older.

The Columbia jackets of the Albert Schweitzer-Bach series, however, are sketch, a kind of cartoon by Ben Shan of an angel playing the pipe organ, is the extent of the illustration—and it is perfectly in key with the religious organ music of J. S. Bach (who is 270 years old now) and the refined perform-

ance of Schweitzer (who is a good deal younger, at 80).

TWO NEW ALBUMS in the Schweitzer-plays-Bach series are in current release, Volumes IV and V (Columbia 5 ML 5040 and 5 ML 5041), containing some of the Bach *Toccatas and Fugues* and the *Preludes and Fugues*. Schweitzer is no great technician at the pipe organ, nor is he very colorful or animated on only a fair instrument (the organ of the Parish Church in Gunsbach, Alsace), but he plays with great sincerity and, if you will accept the expression, with a great amount of soul.

Again, where covers are concerned, Mercury impresses with the dramatic but lively jacket of Stravinsky's *Petrouchka*, as performed in complete form by Antal Dorati and the Minneapolis Symphony orchestra.

Many versions of this opus are

available on high fidelity LPs, most of them by better-known conductors than Dorati, and yet this figures to be potent competition partly because of the superior cover design. The provocative jacket, happily, is deserved, for Dorati's reading has rich hues and dramatic poignancy, and the engineering is close to immaculate (Mercury MG 500-8).

CARL ORFF'S *Antigonae* (Scenes IV and V) is one of the more impressive new albums, as performed by the Vienna State Symphony Orchestra and Opera chorus, with Christl Goltz and Herman Uhde singing the principal parts. The text strongly resembles liturgical chants, and the orchestra works from a deliberately primitive percussive score, but a lavish one.

The instrumentation is not only unusual, it is downright extraordinary—six grand pianos, four harps, six trumpets, eight timpani, three xylophones, 10 Javanese gong chimes, nine string basses, a full complement of woodwinds, and a number of other unorthodox instruments.

Withal, it is musically exciting. The cover is tasty, but it in no way hints of the music's uniqueness (Columbia ML 5038).

Victor has issued a splendid set of *Madame Butterfly*, with sparkling performances by soprano Victoria de los Angeles, tenor Giuseppe de Stefano, and baritone Tito Gobbi (Victor IM-6121).  
—les brown

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## Counterpoint

By Nat Hentoff

*Notes Between Sets:* Atlantic's recent Tony Fruscella LP points up again the unusually imaginative writing ability of Phil Sunkel, who did all the arrangements and originals for the set. Earlier this year, Phil had also written fresh scores for the short-lived Dan Terry band and the almost equally short-term Stan Getz unit with Bob Brookmeyer in which Phil also played trumpet. Sunkel, incidentally, is an excellent hornman, too. He's a man to hear and watch in both departments. Phil currently is with Sauter-Finegan . . . Another trumpeter who deserves a much wider hearing is Joe Wilder. Joe is one man who certainly could carry an LP of his own but so far hasn't had the chance.

Atlantic's new jazz series has been marked by a particularly intelligent series of liner notes. I was impressed, for example, with Whitney Balliett's work on the Wilbur DeParis set. Particularly cogent are these observations by DeParis concerning Turk Murphy, as quoted by Balliett: "Playing old numbers doesn't make it jazz . . . For instance, my playing of Jelly Roll's *The Pearls* is slow. Turk Murphy plays it faster. Jelly had to confine it to the 3:15 time limit when he recorded it, so he had to speed it up from its original tempo. The motivation in my playing and Turk's playing it are not the same.

"He had to go by the record," continues DeParis. "I knew Jelly well. I lived right next to him in New York. We've got an intuition for that music. Those fellows are recreating. We are playing exactly as the earlier musicians would be playing if they were alive today. It does not stand to reason with the technical advances since then that they would have the nanny-goat vibratos today they had then, either."

LABEL "X" commissioned at least a dozen LPs in their excellent Vault Originals series that are completed but have not been issued. Included are sets by Fats Waller, Duke Ellington, Leadbelly, etc. It would be a shame if these were returned to the vaults for more dusty years. I hope the officialdom at "X" will decide to release them—and soon . . . The new Storyville in Boston is the most beautiful jazz room I've yet seen . . . Cafe Bohemia in New York is becoming the most important room in the city in so far as new groups and new artists like Herbie Nichols are concerned. The club has taken more chances on growing talent than all the other rooms in the city combined . . . One of the most improved and steadily evolving pianists I've heard in the past year is Dick Katz.

Why are European jazz listeners so well and discriminatingly aware of our better blues singers while so few Americans even know they exist?



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bone, Ray Anthony; Bill Telsey, alto, Art Mooney; Kendall Cappi, arranger-composer, Hollywood film studios; John Kelly, trumpet, Elliott Lawrence; Frank Vivino, tenor, Ralph Marterie; Johnny Ray, vibee, George Shearing; Roy Cato, trumpet, Woody Herman.

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**The Hot Box**

By George Hoefler

JAZZ IS EVERYWHERE these days, and there is no escape for those who would prefer to disown America's art form. It is no longer necessary for a dowager to ask the late Fats, Louis, or whoever it was, "What is jazz?" and be told, "Lady, if you don't know, you ain't got it."

Today jazz fans trample the tennis courts at staid old Newport, R. I., every summer, ministers proclaim the music on network television, the government is planning to send Armstrong and Basie to Russia for a good-will tour, and the New York Times runs a large photo of Satchmo on the first page of the front section.

This columnist moved to upstate New York last summer and expected to confine his listening to jazz records alone in the privacy of his apartment.

BUT IT HASN'T turned out that way at all, although it looked as though it might after my first musical experience, when I heard Phil Spitalny and his girls playing *Rock 'n' Roll* in an open shell during a windstorm. This shock was forgotten a few hours later the same evening when a swinging Stan Kenton orchestra played for crowds at the New York State fair in Syracuse.

Then several nights later I was treated to hearing Johnny Hodges play his first night back with Duke Ellington at the Golden grill in Rochester, N. Y. Duke and the band were having a ball that night listening to their new drummer Sam Woodyard (formerly of Milt Buckner trio) who had just joined the Duke with a high recommendation from Max Roach. The maestro shook his head gleefully and avowed the band hadn't had a lift like Sam's since Louie Bellson.

Syracuse is the home of the Salt City Five, and between road engagements, Will Alger's fast-moving Dixieland five play Syracuse's Memory Lane.

THEY EVINCE SO much enthusiasm musically that the crowd catches the signal and starts drowning out the band. Central Plaza in New York City has nothing on Syracuse's Memory Lane.

There is another club in the Salt City which features modern jazz. This club, the Embassy, has a regular weekend attraction in trumpeter Pete Henderson, who after finishing his stint at the Sampson Air Force Base, should be heard from plenty in the world of jazz. His style is like that of Miles Davis.

Soon after starting work at Electronics Park, jazz fans embracing all phases of the music began showing up. One of the department heads, Dick Norman, founded the Jazz Appreciation Society of Albany some years ago.— Prof. John (Knocky) Parker, the jazz pianist and English teacher from Kentucky Wesleyan university, frequently visits the Normans and favors the local fans with a weekend of piano playing.

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  - WILL BRADLEY

## Strictly Ad Lib

(Jumped from Page 5)

at the Blue Note on Jan. 4, following Duke Ellington's current run . . . The same night, Ralph Sutton takes over the London House bandstand from Billy Taylor . . . Bud Powell's first Chicago date is at the Bee Hive, where attractions to follow will include the Jazz Messengers, Sonny Stitt, Roy Eldridge, and Teddy Charles . . . Herbie Fields back at the Preview.

Pianist-singer Claude Jones has moved to the Downbeat room . . . Wally Wender and the Dixie Dukes playing Saturdays at Lou Forrest's . . . Cloister Inn is coupling Lurlene Hunter with the Pat Moran trio. Latter is a new local group with Pat at the piano, John Whited on drums, John Doling, bass, and Bev Kelly singing . . . The Beige room of the Pershing hotel reopened as "Chicago's Birdland" with Miles Davis onstand.

RADIO AND TV: Town is starting to pop with live variety shows using name talent. The Lind Brothers have a Saturday night opus, newspaper columnist Herb Lyon has one on Sundays, Howard Miller a full hour on Tuesdays, Studs Terkel an hour on Tuesdays, and of course there's WBBM-TV's In Town Tonight across the board . . . Ken Nordine's Offbeat room has a sustaining weekly half-hour on the full NBC network, wherein the floorshow of Nordine, Bob Gibson, and the Fred Kuz jazz trio is unspooled.

RECORDS: Jimmy Hilliard leaving Label "X" to take charge of Bally Records here. Lew Douglas will be his assistant, with new label backed by coin machine manufacturer money. Lou Breeze, who is also a vice president, will record for it. Betty Johnson, too.

## Hollywood

JAZZ JOTTINGS: Hampton Hawes trio, now swingin' at The Strollers, will invade New York this spring under Billy Shaw's banner . . . Miles Davis quintet now in first coast stint at Jazz City, Jazz International's new home Tuesday nights . . . Zardi's Jazzland continues its glittering parade of name talent with Shorty Rogers' Giants held over, and Ella Fitzgerald due Jan. 16.

Howard Rumsey's Lighthouse All-Stars, who recently worked a tux-and-tie gig at Coronado for highest loot to date, are prepping a new Contemporary LP featuring boneman Frank Rosolino's singing . . . Chico Hamilton quintet will do the soundtrack for UFA cartoon with their The Morning After . . . Maria Cole, Nat's missus, is set to sign with Capitol, making it a family affair.

WAXED NOTES: Top recording engineer John Neal, who always gets a great sound, outdid himself with newly cut Buddy Childers album for Liberty to be released in early '56—the fi is the hiest . . . L. A.'s grooviest deejay,

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Joe Adams of KOWL, has fine new policy of saluting best new jazz disc of each week by plugging it throughout the week following . . . New Atlantic album just released spotlights the Bobby Short trio, current at the Castle Restaurant.

**DOTTED NOTES:** Buddy Rich quintet now at the Melody room up on the Strip . . . Accordionist Ernie Felice's quartet in their first year at the Tail o' the Cock . . . Alvino Rey quartet on-stand at the Encore . . . Bobby Troup, Howard Roberts, and Bob Enevoldsen making with trio sounds at Pasadena's Huntington club . . . Peggy King cookin' at the Mocambo . . . Nelson Eddy's singing at the Statler's Terrace room held all the charm and gusto of way back when.

## San Francisco

Earl Hines has signed with Fantasy exclusively. His first LP already has been cut, and there are two more upcoming . . . Cal Tjader, booked into the Black Hawk over Christmas, may have Brew Moore added on tenor . . . Matt Dennis had to cancel his December booking at Fack's and has agreed to play there each year for three years in return for getting out of the commitment . . . The Macumba kept Chris Powell on throughout December and has George Shearing due in Jan. 27 followed by Al Hibbler . . . The Paramount theaterbooking a rhythm and blues show in January with Al Hibbler and Laverne Baker.

Joe Turner is playing one-niters in the bay area in January . . . Drummer Johnny Markham is now on the San Francisco Tonight KGO-TV show as house drummer with Phil Bovero's band . . . Richard Wyands is playing intermission piano at the Black Hawk . . . The Miles Davis All-Stars open at the Black Hawk in mid-January followed by the Modern Jazz quartet . . . Kid Ory came into the Tin Angel in December for three months with Wellma Braud on bass . . . Don Ewell and Johnny Mathis are at the Fallen Angel . . . Wally Rose took his Ragtime Roses to the Chukkers in San Mateo . . . Genie Stone is back and singing on the Don Sherwood show once a week.

—ralph j. gleason

## Boston

The New Year comes on swinging with Dizzy Gillespie at Storyville and Woody Herman opening at the Hi-Hat . . . Art Tatum played a week at Storyville, taking time out for a concert at Brandeis university in nearby Waltham. Affair was sponsored by the university and paid for out of student activities fund. George Shearing followed Tatum into Storyville for a week . . . Hi-Hat follows Herman's Herd with Al Hibbler for a week, with Earl Bostic scheduled to appear later in January. Machito and his Afro-Cubans replaced Perez Prado when Prado was unable to fill a booking earlier this month . . . Teddy Charles closed an exciting 11 days at

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Jazzarama, playing with bass man Joe DeWeese's trio . . . Joe Gordon's group, nucleus of the Herb Pomeroy big band, still waiting at the Stable. The full band appears Tuesday nights, with prospects for two nights a week looking good.

—dom cerulli

#### Detroit

The newspaper strike here, hitting all three dailies, is clobbering club business . . . Stan Kenton band was in Dec. 11 for one shot at Masonic auditorium. Roy Hamilton shared the bill . . . Terry Gibbs is back at the Rouge lounge until the first of the year, after the Australian Jazz quartet two-weeker.

Newcomer Ruth Price with Lou Stein trio is in Baker's Keyboard lounge Dec. 26 for 10 days. Erroll Garner will follow Jan. 5 for same length of time. Dutch pianist and singer, Pia Beck, due for 10 days the 16th, followed by the Eddie Heywood trio in February . . . Pee Wee Hunt group is holding forth at the Crest lounge until Jan. 8.

—jim dunbar

#### New Orleans

Drummer Fuzzy Knight, whose combo plays nightly at the Club Slipper, is accompanied by his Chihuahua as he leads the Sunday dawn trek from Papa Joe's to the Sho' Bar for the newly innovated jam sessions there. He claims the pooch starts to whimper if anyone comes on with a Dixie lick . . . The Four Freshmen broke all previous attendance records during their two weeks at The Safari lounge, necessitating extra chairs being set up theater-fashion on the dance floor on several occasions . . . Ted Weems was followed into the Blue Room of the Roosevelt hotel by Ralph Flanagan's orchestra.

—dick martin

#### Philadelphia

Max Roach, Dizzy Gillespie, Roy Eldridge, and Miles Davis recent guests at Swing Club Tuesday night sessions . . . Blue Note owner Jack Fields hospitalized again with leg ailment. His Ridge Avenue room had Miles, Modern Jazz Quartet, and Sonny Stitt in for pre-holiday attractions . . . Terry Gibbs due in at the Showboat Jan. 16 . . . Monday evening Jazz in Jersey sessions taking a holiday hiatus . . . Sunday afternoon attractions at Jim's in Bordentown continue with J. J. Johnson-Kai Winding being recent headliners there, as well as at the Showboat for a week in December . . . Lee Guber's first annual Dixieland-Swing Festival at the Academy drew near capacity.

—harvey husten

#### Cleveland

Vincent Street won't be quite the same after the first of the year. Two very exciting performers leave Cleveland for points east and west. Dorothy Donegan, whose piano has kept the

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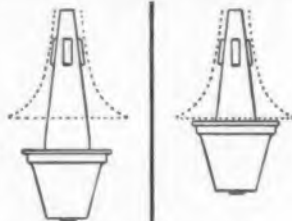
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Theatrical Grill jammed for the past months, leaves for the Embers in New York, and Kornman's Back Room (where you've needed a reservation to get in the door) will be minus Juanita Hall. Miss Hall has had SRO nitely during her stint in Cleveland. She has been tastefully aided by the imaginative piano of Dick Mone.

A new club, The Bandbox, opened on Dec. 4 with Dick Noel, formerly chanter for the Breakfast Club. He was followed by the Shannon Sisters, The De-John Sisters, and Ronnie Gaylord . . . At the Loop lounge, Vido Musso and group were followed by Dizzy Gillespie. Others in the club lineup will be James Moody and Max Roach & Cliff Brown . . . At the Cotton club, Teddy Wilson followed the Modern Jazz Quartet. Future bookings include Art Tatum and Billy Taylor. Jazz great Cow Cow Davenport died this month in Cleveland where he has made his home for many years.

—m. k. mangan

### Cincinnati

Rex Dale's jazz shows on WCKY were chopped down to almost nothing, leaving him with only one hour a week . . . Cincinnati's Dom Zarlenga holding down an alto chair with Ralph Marterie . . . The "sound" policy of the Sportsman's club in Newport still flourishes, making it the only big-name jazz spot in southern Ohio. Benny Green's combo and Dakota Staton headlined recent bills there . . . More than 2,500 braved cold weather to hear the Count Basie band and George Shearing quintet at the Greystone ballroom.

A local record company, Fraternity, has come up with its first big-selling disc, the Jerri Winters LP, and consequently is planning more albums . . . Stan Kenton returned to the Queen City for the fourth time this year, bringing along Roy Hamilton for a concert at the Taft theater on Dec. 10 . . . Artur Rubinstein and Andrea Segovia are scheduled for 1956 appearances with the Cincinnati Symphony orchestra.

—dick schaefer

### Montreal

Ann Summers is singing with the Max Chamitov group at Dagwood's . . . Ric Romano is at the Chateau Ste. Rose . . . Jen Roger at the Casa Loma . . . The Baker Sisters came into the Chez Paree in December . . . Paula Watson followed Pearl Williams at the Penthouse . . . RCA Victor's Canadian branch is planning to issue four ideas by singer Wally Aspell shortly. He's a former Johnny Holmes band singer . . . Bob Roberts' trio is at the Maroon Club.

Perry Carmen's quartet is at the Down Beat . . . Yvonne is chanting and playing piano nightly at the Park Casino . . . Jane Hall is doing likewise at the Candle lounge.

—henry f. whitson

# Helen Jordan

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# Radio And Video

By Jack Mabley

WE PEASANTS with black and white TV sets are the targets of the most irritating promotional campaign since television was invented. The manufacturers have stuck free color sets in the homes of the TV critics and we are supposed to melt when we read that patronizing bilge to the effect "Blossom Time was gorgeous in color. The costumes were especially iridescent although the greens sometimes ran over into the magenta. The kin colors registered well."

Maybe my eye is especially sensitive to this stuff, but I can detect a color show instantly on my old-fashioned black and white set, because it looks like everything is taking place in a smog. And on behalf of 34,965,000 black and whiter I bitterly resent TV lousing up the picture for the benefit of 35,000 color watchers.

The worse offense I've seen so far was on the *Caine Mutiny Court-Martial*, one of the best pieces of acting and writing and one of the foggiest pictures of the year.

(I used to use *Blossom Time* as a joke. Now the way TV is disinterring old operettas they're sure to come up with it, if they haven't already.)

There are some good aspects about the \$64,000 Question. In my city, because everybody is supposed to be watching that, a competing local station turned the time slot over to Studs Terkel, who puts on such things as a few turns by Muggsy Spanier which I enjoyed the other evening while half the nation was gurgling over Hal March.

*Peter Pan* has started the awards season by copping the Sylvania prize, and probably will romp off with most of the honors this season. While most of these awards are so much hogwash, recognizing mainly shows with the best press agents, it is hard to quarrel with the selection of *Peter Pan*.

I SAT DOWN EXPECTING to see a huge bore, and instead witnessed the most fascinating piece of TV I'd ever seen. Every individual contribution had to be near-perfect to make such an impressive whole, but Mary Martin contributed the spark that made it come alive.

A number of one-hour plays are being singled out for honors, and invariably they're plays I missed. Our constructive suggestion for this week is that they do these plays again, and give us some notice they're coming.

## Liner Mania

(Jumped from Page 18)

9:30 p.m. to 3:45 a.m. on the night of Friday-Saturday, March 18-19, 1938. Their *Flat Foot Floogie* was originally misspelled *Flat Fleet Floogee*. It is to be hoped that these remarks will correct this misconception.

Slim plays guitar on *People Will Say We're in Hock*, vibes on *Jean Is Busting Out All Ours* and on *You Might as Well Be Sprung*, conga drum on *The Gentleman Needs Some Dope*, and, thanks to ingenious splicing by George Avakian, all four at once on *I'm Gonna Wash That Man Right Out of My Hair with the Fringe on Top*.

I feel sure that this will add to the many laurels earned through the years by the inimitable Slim Gaillard. May his fingers never grow shorter.

Notes By George Avakian:

I must modestly admit that the idea for a Slim Gaillard *Plays Rodgers and Hammerstein* album was Dave Brubeck and I were sitting in my office, playing Jelly Roll Morton records to Eddie Condon and Turk Murphy, when the idea came to me. Slim was on the road, so the

## Filmland Up Beat

DOWN BEAT

By Hal Holly

"Fingers of fear clutch at jazz musician Stan Grayson (Kevin McCarthy) as he awakens in his New Orleans hotel room . . . Through his mind run patterns of a violent struggle . . . Was it a nightmare? . . . He calls his bandleader, Louie Simes (Billy May), tells him he's too ill to make a recording session . . . This news upsets Stan's girl friend, Gina (Connie Russell), singer in the club in which he has been working . . ."

The above excerpts are from the first page of the synopsis of *Nightmare*, Pine-Thomas-Shane production, also starring Edward G. Robinson, which promises to be a very interesting combination of music and melodrama. Billy May, in the role of bandleader, is also doing the arrangements for the eight-piece band he heads in the picture.

Skeets Herfurt, whom older Down Beaters should remember as an ace sideman with Tommy Dorsey and others during the swing era, is soundtracking the clarinet solos for Kevin McCarthy. And though Billy is a pretty fair trumpet player, himself, when in practice, his solos as a trumpet-playing bandleader will be from the horn of Dick Cathcart, Jack Webb's musical alter ego in *Pete Kelly's Blues*. Old-timer Meade (Lux) Lewis is in for a bit part and is featured musically in one of the numerous New Orleans niter sequences.

But to us the freshest note in *Nightmare* will be found in music director Herschel (Moon Is Blue, Carmen Jones) Gilbert's underscore, which he is writing, not for the typical, sympho-styled studio orchestra but for the same eight-piece instrumentation May uses in his band sequences. Gilbert says his aim is "to create a background score that will catch the jazz flavor in the story."

*Nightmare* is another sign of the times in Hollywood—to ride the jazz wagon for all it's worth while it's hot box office. And it may be that first big break for singer Connie Russell, who is also likely to come out of it with a very big record of the title song, *Nightmare Blues*, due for heavy promotion with the picture.

Dave Brubeck has caught up with Hamp Hawes in our informal write-in poll to help 20th Century-Fox producer Buddy Adler select the pianist who will soundtrack solos for his upcoming film version of James Whitmore's novel, *Solo*. Address letters plugging your choice to Buddy Adler, c/o Filmland Upbeat, at Down Beat's Hollywood office. Please keep them at 50 words or fewer. Latest to get in the running is Mel Henke.

ON AND OFF THE BEAT: Rosemary Clooney parted company with Paramount studio after three years and four pictures. Which recalls that of all the singers over the years who have made their way into the movies, only five have made and stayed in the top bracket for any time—Bing Crosby, Dorothy Lamour, Doris Day, Frank Sinatra, and Gordon MacRae.

album had to be recorded at four different one-night stands, in Santa Fe, N. M., the University of Michigan at Ann Arbor, Reiseweber's, N.Y.C., and the Columbia studios. However, due to ingenious tape-splicing you would never notice that the first eight bars of *People Will Say We're in Hock* were recorded in Santa Fe, the next 3½ measures, with a different personnel, at Ann Arbor, and part of the third chorus, with Condon substituting for Slim owing to the latter's illness, during a mambo night at Reisenweber's.

This makes for a well-integrated, homogeneous performance that does justice to the memory of Leadbelly. Of course, Slim agrees that we should make his next LP on banjo, with just washboard accompaniment. I feel that if I never do any more than come up with ideas like this, my place in jazz history will have been secured.



Mabley



## Pell Mell

By Dave Poll

RECORD COMPANIES always are looking for new ways to record jazz of today, and the search for new microphones and equipment never ends.

Some of the companies on the west coast have gone beyond the Telefunken mike and have found good results with an Austrian microphone which Contemporary's a&r man, Les Koenig, has used on the last five or six albums.

Pacific Jazz came up with a new bit last week when, instead of using a new hi-fi setup, they took all their recording equipment to one of the largest movie houses in Los Angeles—the Lyric theater. The sides turned out to be very interesting.

JACK SHELDON and his quintet did their album for Dick Bock, and I understand the sound they achieved in the empty theater was something a bit different. The only problem was the fact that the theater is used only for legit shows and occasional television shows, and the boys had a problem keeping their horns and their hands warm.

This is not the first time it has been tried, however. I can remember back in 1950, with Les Brown on a tour in Korea, we tried the same thing. We were doing some taping for the Bob Hope radio shows, and while waiting for Bob to show up, we tried to make some tapes, for the theater had such a great sound.

They never came off though. Our hands were so numb from cold that our fingers couldn't make the fast tempos at all.

WHENEVER MUSICIANS gather, they are bound to go back to the music room and talk about records and the new things of the past weeks. I guess that I have cornered almost everyone who has come to my house in the last few weeks and have made them listen to a couple of tunes from the new Dick Marx album on Brunswick, *Too Much Piano*.

Johnny Frigo, a wonderful bassist, and Dick have a very listenable album on some of the things that they have played together in the clubs around Chicago. Johnny plays violin on two of the tunes, and his *Polkadots and Moonbeams* is the finest thing I've heard this year.

music coming from a radio, the honky-tonk jazz of the strip club, the brief but authoritative passage by Manne when he takes over the drums as the dazed Frankie slinks from the stand in the audition scene.

*The Man with the Golden Arm* is not a "jazz picture," but it is a picture in which jazz references have been used effectively to document a character—and, for once, jazz-minded moviegoers won't have to cringe at the references.

—smg



Frank Sinatra poses at drums with Shorty Rogers, one of the technical advisors for *Man With the Golden Arm*, reviewed below.

## 'Arm' Depressingly Good With Effective Jazz Use

*The Man with the Golden Arm* (Frank Sinatra, Eleanor Parker, Kim Novak; original music by Elmer Bernstein; jazz sequences by Shorty Rogers with Shelly Manne).

The story: Frankie Machine (Frank Sinatra), released after serving a six-month penal and rehabilitative sentence in a narcotics institution, returns to his home, with its seamy circle of gamblers, addicts and peddlers, convinced that he is cured—and with a new ambition. Prison doctors discovered and helped him develop his talent as a drummer.

He is resolved to give up his former occupation, professional poker dealer, and build a new life for himself as a musician.

He receives no support in this aim from his wife, Zosh (Eleanor Parker), who is supposedly confined to a wheel chair as the result of an auto accident for which she holds him to blame.

**BOUND TO HIS** wife solely by sense of obligation, Frankie turns for genuine affection and understanding to Molly (Kim Novak), cashier in a strip joint. But Frankie is beset on all sides by pressures tending to pull him back into his former way of life. A dope peddler does his best to entice him to take the shot that will trap him again—and finally succeeds.

By the time Frankie secures the audition that promises him a job with Shorty Rogers' band, he has been forced, with the promise of a "fix," to deal for endless hours in a poker game that ends only when he is caught trying to palm a card and given a nasty beating.

**HIS NERVES RAW**, he manages to get to the audition but fails miserably. Meanwhile, the dope peddler accidentally discovers that Zosh's paralysis is

feigned. She pushes the peddler to his death from a balcony and implies to police that the killer is Frankie.

However, by the time police find Frankie, Zosh, again discovered out of her wheel chair, has confessed to the killing and committed suicide.

Depressing as this all sounds—and is—the film ends on a brighter note than the Nelson Algren paperback novel on which it is based. In the original story, Frankie found release only by hanging himself. The film ends with Frankie and Molly, the worst over, seemingly headed for better times.

*The Man with the Golden Arm* is a good, sound screen drama, but strictly for adults—well adjusted adults—marked by high-grade performances that include another extraordinary characterization by Sinatra.

**IT IS ALSO NOTABLE** for the skill and taste with which music director Elmer Bernstein, assisted by Shorty Rogers and Shelly Manne—who are heard frequently in the jazz-flavored underscore and appear visually in the audition scene has made the most of its musical aspects without trying to do more than required by the story.

He has done this by limiting his underscoring to a minimum and making eloquent use of sequences in which music has a logical place.

Examples: Sinatra practicing to

# Band Routes

**DOWN  
BEAT**

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Albert, Abner (Statler) Washington, D. C., out 1/14/56, h  
Alexander, Tommy (On Tour—California) GAC  
Anthony, Ray (On Tour—West) GAC  
Back, Will (Utah) Salt Lake City, Utah, h  
Bair, Buddy (On Tour—Midwest) GAC  
Barlow, Dick (Le Cupidon) NYC, nc  
Barnet, Charlie (Cat & Fiddle) Nassau, Bahamas, 1/17-23, rh; (Monte Cristo) Palm Beach, Fla., 1/26-2/8, h  
Barron, Blue (On Tour—Midwest) MCA  
Bartley, Ronnie (On Tour—Texas) NOS  
Basle, Count (Apollo) NYC, out 1/12, t; (Blue Note) Chicago, 1/18-29, nc  
Becher, Little John (On Tour—Midwest) NOS  
Beebe, Tex (Statler) NYC, out 2/9, h  
Burr, Mischa (Waldorf-Astoria) NYC, h  
Buttle, Russ (Merry Garden) Chicago, b  
Bradwynne, Nat (Waldorf-Astoria) NYC, h  
Brown, Les (Palladium) Hollywood, Calif., out 1/15, h  
Byers, Verne (On Tour—Southwest) NOS  
Cabot, Chuck (Rico) Houston, Texas, 1/20-2/20, h  
Calama, Bob (On Tour—Midwest) NOS  
Carlyle, Russ (On Tour—Midwest) OI  
Cavallera, Carmen (Casbah) Long Beach, Calif., out 1/10, nc  
Chavales, Los (Riviera) Las Vegas, Nev., 1/2/56-1/31, h; (Ambassador) Los Angeles, 2/8-3/6, h  
Clayton, Del (On Tour—Southwest) NOS  
Coleman, Earl (Baldmorat) Miami Beach, Fla., out 2/28, h  
Commanders, The (On Tour—Chicago Territory) WA  
Cross, Bob (St. Anthony) San Antonio, Texas, h  
Crimmins, Bernie (On Tour—Midwest) GAC  
Cugat, Xavier (On Tour—South) MCA  
Davis, Johnny (Officers Club) Chateau La Motte, France, pc  
Decker, Don (Ciro's) Columbus, Ohio, r  
Dunham, Sonny (On Tour—East) GAC  
Elgart, Les (On Tour—Midwest) MCA  
Ellington, Duke (Cafe Society) NYC, 1/13-28, no  
Faith, Larry (New Horizon) Pittsburgh, Pa., no  
Featherston, Jimmy (Regal) Chicago, b  
Fields, Shep (Coliseum) Houston, Texas, 1/7-15, nc  
Flak, Charlie (Palmer House) Chicago, h  
Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (On Tour—South) GAC  
Foster, Chuck (Peabody) Memphis, Tenn., out 1/21, h  
Garber, Jan (Roosevelt) New Orleans, La., 1/6-21, h  
Herman, Woody (High Hat) Boston, Mass., 1/1-7, nc  
Howard, Eddy (Aragon) Chicago, out 2/19, h  
Hunt, Pee Wee (Airmen's Club) Bloom, Miss., 1/16-22, pc; (The Club) Birmingham, Ala., 1/27-2/4, no  
James, Harry (Royal Nevada) Las Vegas, Nev., 1/24-2/20, h  
Jerome, Henry (Edison) NYC, h  
Jones, Spike (On Tour—West) MCA  
Kaye, Sammy (On Tour—Midwest) MCA  
Kenton, Stan (On Tour—West) GAC  
Kirk, Bob (On Tour—Midwest) OI  
Kisley, Steve (Statler) Boston, Mass., out 1/14, h; (Statler) Washington, D. C., in 1/18, h  
Kline, Buddy (On Tour—Midwest)  
LaSalle, Dick (On Tour—West) MCA  
Lavant, Phil (On Tour—Midwest) OI  
Lewis, Ted (Syracuse) Syracuse, N.Y., 1/5, h  
Lombardo, Guy (Roosevelt) NYC, h  
Long, Johnny (On Tour—Texas) MCA  
Love, Preston (On Tour—Midwest) NOS  
McGrane, Don (Radson) Minneapolis, Minn., h  
McIntyre, Hal (On Tour—Southwest) GAC  
McKinley, Ray (Riviera) Las Vegas, Nev., out 2/6, h  
Marterie, Ralph (On Tour—Midwest) GAC  
Martia, Freddy (Boca Raton) Miami, Fla., h  
Masters, Frankie (Conrad Hilton) h

May Band, Billy, Sam Donahue, Director (Casa Loma) St. Louis, Mo., 1/18-22, b  
Melba, Stanley (Pierre) NYC, h  
Mooney, Art (On Tour—East) GAC  
Morgan, Russ (On Tour—West) GAC  
Morlan, Roger King (On Tour—East) GAC  
Neighbors, Paul (Shamrock) Houston, Texas, out 1/12, h  
Noble, Leighton (Ambassador) Los Angeles, out 1/23, h  
Noble, Ray (On Tour—England) MCA  
Pearl, Ray (Oh Henry) Chicago, b  
Pepper, Leo (On Tour—Midwest) GAC  
Perrault, Clair (Lake Club) Springfield, Ill., no  
Phillips, Teddy (On Tour—Texas) MCA  
Prado, Perez (On Tour—East) MCA  
Purcell, Tommy (Statler) Hartford, Conn., h  
Ragon, Don (Commercial) Elko, Nev., out 1/21, h; (Cocktail) Inglewood, Calif., in 1/5, rh  
Ranch, Harry (Golden Nugget) Las Vegas, Nev., 1/12-2/8, nc  
Rank, George (On Tour—Midwest) GAC  
Reed, Tommy (Muehlebach) Kansas City, Mo., h  
Reichman, Joe (On Tour—Southwest) GAC  
Rudy, Ernie (Peabody) Memphis, Tenn., 1/23-25, h  
Sands, Carl (Vogue) Chicago, out 1/27, b  
Senn, Larry (On Tour—East) MCA  
Slovak, Charlie (On Tour—East) MCA  
Straeter, Ted (Plaza) NYC, h  
Sudy, Joseph (Statler) Detroit, Mich., out 1/14/56, h  
Terry, Ivan (On Tour—East) GAC  
Waples, Buddy (Tower) Hot Springs, Ark., no  
Watkins, Sammy (Statler) Cleveland, Ohio, h  
Weems, Ted (Martinique) Chicago, out 2/10, nc  
Williams, Billy (St. Anthony) San Antonio, Texas, 1/31-2/2, h

## Combos

Airline Trio (Piccadilly) NYC, h  
Allen, Henry "Red" (Metropole) NYC, cl  
Armstrong, Louis (On Tour—Europe) ABC  
August, Jan (Park Sheraton) NYC, out 1/4, h  
Australian Jazz Quartet (Birdland) NYC, 1/19-2/3, nc  
Baker, Chet (On Tour—Europe) ABC  
Bel-Aires (Rogers) Minneapolis, Minn., cl  
Belletto, Al (Playdium) St. Louis, Mo., out 1/2/56, cl; (Le Baril d'Huitres) Quebec City, Canada, 1/30-2/5, rh  
Berry, Chuck (Mandy's) Buffalo, N. Y., 1/3-8, nc; (Gleason's) Cleveland, Ohio, 1/23-29, cl  
Blakey, Art (Cotton Club) Cleveland, Ohio, out 1/1/56, nc  
Bley, Paul (Cork 'n Bib) Westbury, N. Y., out 1/7/56, cl  
Boyd, Bobby (Golden Nugget) Las Vegas, Nev., out 1/4, nc; (Riverside) Lake Tahoe, Nev., 1/13-21, h  
Brown, Charles (On Tour—South) SAC  
Buckner, Mitt (Tia Juana) Baltimore, Md., out 1/1/56, nc; (Crossing Inn) Trenton, N. J., 1/6-1/8, nc  
Campbell, Choker (On Tour—South) SAC  
Carroll, Barbara (Saxony) Miami Beach, Fla., out 1/18, h  
Cell Block Seven (On Tour—Texas) GAC  
Chaloff, Serge (Cotton Club) Cleveland, Ohio, 1/16-22, nc  
Charles, Ray (On Tour—Calif.) SAC  
Cole, Cozy (Metropole) NYC, cl  
Condon, Eddie (Condon's) NYC, nc  
Davis, Bill (Jazz City) Los Angeles, 1/20-22, nc  
Davis, Eddie (Gleason's) Cleveland, Ohio, out 1/1/56, cl; (Ritz) Youngstown, Ohio, 1/3-8, cl  
Davia, Miles (Jazz City) Los Angeles, out 1/19/56, nc; (Blackhawk) San Francisco, Calif., 1/24-2/6, nc

De Franco, Buddy (Jazz City) Los Angeles, out 1/7, nc  
Diddley, Bo (Gleason's) Cleveland, Ohio, out 1/15/56, cl  
Dixon, Floyd (On Tour—California) SAC  
Doggett, Bill (On Tour—East) SAC  
Duke of Dixieland (Royal Nevada) Las Vegas, Nev., out 2/2/56, h  
Erwin, Pee Wee (Nick's) NYC, nc  
Fields, Herbie (Playdium) St. Louis, Mo., out 1/1, nc  
Four Freshmen (On Tour—East) GAC; (Eddie's) Kansas City, Mo., out 1/5, nc; (Town Casino) Buffalo, N. Y., 1/23-29, nc  
Fulson, Lowell (On Tour—South) SAC  
Gadnabuts (Chunute Air Force Base) Indianapolis, Ill., out 12/29/55, pc  
Garner, Erroll (Wallhage) Atlanta, Ga., out 1/1, h; (Baker's Keyboard) Detroit, Mich., in 1/25/56-1/31, nc; (Cotton Club) Cleveland, Ohio, 1/16-22, nc  
Gibbs, Terry (Town Tavern) Toronto, Canada, 1/2-14, cl  
Gill, Elmer (China Lane) Seattle, Wash., out 3/9, cl  
Gillespie, Dizzy (Storyville) Boston, Mass., out 1/1, nc; (Cotton Club) Cleveland, Ohio, 1/8-18, nc  
Griffin, Buddy (Gleason's) Cleveland, Ohio, out 1/8, cl  
Guitar Slim (On Tour—Los Angeles Territory) SAC  
Heywood, Eddie (Embers) NYC, out 1/2; (Baker's Keyboard) Detroit, Mich., 1/30-2/1, nc  
Holmes, Allan (Village Barn) NYC, no  
Hund, Don (On Tour—Midwest) MCA  
Johnson, Buddy (Savoy) NYC, out 1/12, h  
J. J. Johnson, Kai Winding (Colonial) Toronto, Canada, 1/23-29, nc  
Johnny & Joyce (Northwest) Sault Ste. Marie, Mich., h  
Jordan, Louis (Crystal) Detroit, Mich., out 1/11, cl; (On Tour—Midwest) GAC; (Cavalier) Miami, Fla., 1/16-29, nc  
Kallau, Alex (Encore) St. Louis, Mo., out 1/1, cl; (Baker's Keyboard) Detroit, Mich., 1/2-16, cl; (Saxony) Miami Beach, Fla., 1/19-2/15, h  
Kaye, Ronnie (Muehlebach) Kansas City, Mo., out 2/1/56, h  
Krupa, Gene (Meadowbrook) Cedar Grove, N. J., 1/20-22, nc  
Lambert, Lloyd (On Tour—South) SAC  
Laud, Sonny (Trading Post) Houston, Texas, pc  
McLane, Bill (St. Paul) St. Paul, Minn., h  
McLawler, Sarah (Tip-Top) NYC, out 1/15, cl; (Copa Casino) Youngstown, Ohio, 1/16-22, nc; (Mandy's) Buffalo, N. Y., 1/23-2/5, nc  
McParland, Marian (Hickory House) NYC, cl  
Mason, Vivian (Open Door) San Francisco, Calif., cl  
Memphis, Slim (Palms) Hialeah, Fla., out 1/8, cl  
Milton, Roy (Ebony) Cleveland, Ohio, 1/3-1/8, nc  
Milburn, Amos (New Era) Nashville, Tenn., out 1/4, h  
Monte, Mark (Plaza) NYC, h  
Moran, Al (Steak Ranch) Atlanta, Ga., 1/3-9, nc; (Steak House) Chicago, 1/10-30, r  
Murphy, Turk (Lyric Band Club) Hanover, Pa., 1/2-8, cl  
Ory, Kid (Tin Angel) San Francisco, Calif., nc  
Platters, The (Flamingo) Las Vegas, Nev., out 1/15, h  
Powell, Bud (Birdland) NYC, 1/19-31, nc  
Prysock, Red (Savoy) NYC, out 1/20, h; (On Tour—South) SAC  
Rey, Alvin (Encore) Los Angeles, out 1/9, cl  
Rico, George (Casbah) Long Beach, Calif., nc  
Roach, Max Clifford Brown (Blue Note) Philadelphia, Pa., out 1/7, nc; (Las Vegas) Baltimore, Md., 1/10-15, nc; (Storyville) Boston, Mass., 1/23-29, nc  
Salt City Five (Lyric Band Club) Hanover, Pa., out 1/1; (Otto's) Latham, N. Y., 1/2-15, cl  
Shearing, George (Basin Street) NYC, out 1/7, nc; (Contra) St. Louis, Mo., 1/8-18, h; (Mocambo) San Francisco, Calif., 1/27-2/12, nc  
Shirley, Don (Congress) St. Louis, Mo., 12/31-1/17, h  
Shore, Mickey (Club 61) Muskegon, Mich., rh  
Smith, Johnny (Embers) NYC, out 1/7, nc  
Smith, Something & the Redheads (Town Hall) Philadelphia, Pa., out 12/31, nc; (Armory) Rock Island, Ill., 1/28-2/5, h  
Stein, Lou (Baker's Keyboard) Detroit, Mich., out 1/4; (Theatrical Lounge) Cleveland, Ohio, 1/9-22, nc  
Sutton, Ralph (London House) Chicago, 1/4-31, r  
Taylor, Billy (London House) Chicago, out 1/1, r; (Cotton Club) Cleveland, Ohio, 2/2-8, nc  
Three Jacks (Wheel) Colmar Manor, Md., out 2/28, rh  
Three Sons (Henry Hudson) NYC, out 12/31, h  
Tri-Tones (Pepe) Philadelphia, Pa., out 12/31, h  
Walter, Cy (Weylin) NYC, cl  
Vogel, Sol (Metropole) NYC, cl

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# Feather's Nest

By Leonard Feather

WE, THE CRITICS, have been the victims of much derision, as was pointed out in numerous quotes in the last column. But the fact is, we have had it coming.

The critic's basic motive is to guide public taste away from that which he dislikes, toward that of which he approves. Yet I can't recall a single instance in which a jazz critic has succeeded in this objective.

If millions of elderly ladies love Liberace, or millions of young men bow to Brubeck, will anything any jazz critic says ever make the slightest dent in these brick walls of public opinion? If I dare to suggest that Billie Holiday is a better singer than Chris Connor, or if Nat points out that June Christy sings out of tune, are thousands of our readers going to switch from buying Connor and Christy records and support Lady Day? Not, I regret to say, on your life. Criticism, in addition to being a parasitical function, is hopelessly ineffective 90 percent of the time.

THAT IS WHY the most important functions that have been performed by the jazz critic are those in which opinion has played the least important part and factual presentation, or effective action, the most. That is why the most important jazz critic of all, anywhere, has been John Hammond, because John doesn't just write about his beliefs, he acts on them, and because of his actions we had a Benny Goodman and a Teddy Wilson and boogie-woogie and a Billie Holiday and a couple of dozen other discoveries—and, most important of all, the slow but sure decay of Jim Crow in jazz.

John could write a million words and they wouldn't have a fraction of the value of those contributions. Similarly, Nat Hentoff's most valuable service to jazz has been *Hear Me Talkin' to Ya*, in which he uttered not one word of criticism; Irving Kolodin's and Ulanov's were their fine biographical books on Goodman and Ellington, while my own, if any, was *The Encyclopedia of Jazz*, in which criticism played only a minor part.

Lord Beaconsfield's comment that critics are the men who have failed in literature and art, applied in a jazz context, would point up the fact that there are three types of jazz critic: those who have had no practical experience whatever (like Channing Pollock's "legless man who teaches running"), those who have not quite made it as musicians and wound up as critics, and those who are completely qualified jazz musicians entitled to preach what they practice.

THE ONLY JUSTIFICATION for the existence of the first class is that the critic be a great and compelling writer; but then, as happened with George Frazier, he is liable to drift away from

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(Continued)

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jazz, lose his perspective and be swallowed up by other interests.

In the second class you find Beaconsfield's boys, most of whom would be happier if they could be practicing instead of preaching. I'm sure that George Simon's happiest memory is the day he played on a record date with Glenn Miller, and that Bill Simon would rather make a living as a clarinetist than reviewing records for *Billboard*, just as I found my own greatest kick the day Count Basie recorded one of my arrangements.

The third class, which should encompass all the jazz critics but actually only accounts for a small proportion, includes Andre Hodeir, the brilliant French composer and arranger; Steve Race, who writes for the *London Melody Maker* and is a first-class musician and a witty, thoroughly qualified critic; the late Dave Tough, who could have made the greatest critic of all time, as the few pieces he wrote for *Metronome* revealed; Artie Shaw, whose writing has been too autobiographical but who could make a fine critic if he wanted to take the trouble; and Mike Levin, a good pianist and arranger who was with *Down Beat* for several years but drifted into the ad agency world.

IS CRITICISM really, as Carolyn Wells said, an evil necessity? Wouldn't it be better if someone took the words out of our mouths and reduced our function to that of straight reportage? If, instead of complaining that Joe Doakes doesn't swing, I just took an unbiased private poll and transmitted the pro-Doakes and anti-Doakes views of a dozen respected musicians.

Can anything that any of us may write be of as much value as the wonderfully succinct booklets Billy Taylor wrote, analyzing every category of jazz? If we spend the rest of our lives "going places and boogie things," can we accomplish as much as W. C. Handy did with his *Treasury of the Blues*?

Please don't answer those questions. Answer them too loud and before you know it I may be out of a job.

## Willie Hawkins, 39, Pianist, Dies In West

Hollywood—Musicians and jazz fans in New York, Detroit, and Los Angeles are mourning pianist Willie Hawkins, 39, who died here Nov. 29 in Sawtelle veterans administration hospital. He had been suffering from a kidney ailment and heart trouble for some time.

Born in Sapulpa, Okla., he moved to Detroit as a youth, where he led combos at the Cosmo club and other night spots in that city. He also played for a time in New York before moving to Los Angeles three years ago where he played in many south side clubs both as a single and as leader.

He is survived by four sisters and four brothers.

music

Trombone  
Organ  
Trumpet

# on the Up beat

Down Beat

Part II

Chicago, Ill.

## Bill Harris' Caldonia Solo

Musical notation for measures 1-4. Chords: Bb, F7, Bb, Bb7. Measure numbers: (4)

Musical notation for measures 5-8. Chords: Eb, F7, B7. Measure numbers: (8)

Musical notation for measures 9-12. Chords: F7, Bb. Measure numbers: (12)

Musical notation for measures 13-16. Chords: Bb, F7, Bb, Bb7. Measure numbers: (16)

Musical notation for measures 17-20. Chord: Eb. Measure numbers: (20)

Musical notation for measures 21-24. Chords: F7, Bb. Measure numbers: (24)

# Learn How To Play Organ

By Sharon A. Pease

Are you among the many thousands of music lovers who have thought or said, "I'd give anything if I could play the organ?" If so, we have mighty good news for you.

In this issue of *Down Beat*, we are going to show you how easy it is to play beautiful music on the instrument that has revolutionized the music industry—the electronic organ. We'll start at the first, so you don't have to know anything about music—just follow the easy, step-by-step instructions.

Of course, the ideal way to learn to play the organ, or any other musical instrument, is to obtain the guidance of a competent teacher. But there are those who, because of their geographical location or time limitations, find this unattainable.

## Don't Be Bashful

There are also many adults who might feel a little embarrassed about going to a teacher because they think music lessons are only for youngsters. No one should feel this way, for everyone has to start and whether you are 6 or 60, you will find that qualified teachers are patient, understanding and eager to see you do well.

If for one of these, or any other reason, it is not feasible for you to go to a teacher, then you will welcome this series. We hope that it will give you many happy hours of musical enjoyment and that it may be a stepping stone to a more complete study of the instrument after we have shown you how easy it is for you to learn.

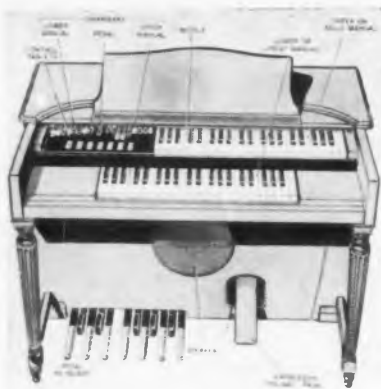
Some of you may say, "Easy? With all that maze of keys, buttons, pedals and gadgets?"

Nevertheless, it's the truth, the electronic organ is probably the easiest of all musical instruments to play. Why? Because you have the help of two pretty important fellows—Thomas Edison and Lee De Forest—who contributed so much toward the development of electronic principles and the vacuum tube.

## They Do the Work

As a result of their work, all you have to do is press down the keys that produce a pleasant sounding combination, and the tones will continue to sound until the keys are released. There is no need for the continued blowing, bowing, striking, strumming, beating, or squeezing that is necessary to play other instruments—you just hold the keys down, and Tom and Lee do all the work.

Electronic organs, like automobiles, are produced and marketed by many different manufacturers. When you buy a new automobile, you are given a booklet that explains the operation of the various parts. Likewise, there is a booklet accompanying each organ that explains its own individual features—such things as the location of the starting switch. Familiarity with the names of the various parts of the organ will be helpful in the explana-



The Organ Keyboard

tions that follow. A spinet organ is shown in the accompanying picture.

Music is composed of two basic elements—melody, the tune, and harmony, the accompaniment or chordal background.

In our early application, the melody will be produced by playing single keys with the right hand on the upper keyboard. The harmony will be pro-

duced by playing combinations of keys with the left hand on the lower keyboard and the proper foot pedals.

(On chord organs, which have only one keyboard, the right hand plays the melody while the left hand manipulates the series of buttons that produce the chordal background.)

## 2 Keyboards Shown

At direct left, you will find pictured the two keyboards of a representative spinet organ. When seated at the organ you should be directly in front of Middle C as designated on the upper keyboard.

The word "center," which appears above the section of the keyboard just to the right of Middle C, will be used in the diagrams that follow so you can locate with accuracy the exact keys to be played.

Following is the instructions for playing single-tone melodies on the piano. Exactly the same principles are applied when playing the organ. In the next of this series these instructions will be continued, and we'll also learn about chords and how they are applied to form the harmonic accompaniment for the melody.

(Ed. Note: Send mail for Sharon A. Pease to 1333 E. Almeria Rd., Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

# Jazz Off The Record

By Bill Russo and Jerry Mulvihill

It is very difficult to adequately notate music. This problem is minimized by an area of agreement among musicians of each idiom. In jazz, though, the difference between the note and the tone is greater than in other idioms; in addition, the areas of agreement are many and overlap each other.

There are some jazzmen whose playing is particularly unusual. The improvised solos of these men can only be hinted at on paper. Bill Harris is such a musician.

The very qualities that cannot be set down on paper are precisely the qualities that distinguish his playing: his tone, vibrato, articulation, and especially his intensity of emotion. If this solo is to be appreciated, the record itself must be studied.

Harris achieves a brutally direct effect, partly by using the kind of short, choppy phrases characteristic of his style. There are no sustained tones or smooth legato passages. Incidentally, he is playing valve, not slide, trombone on this solo. He phrases and accents on valve exactly as he does on slide; in fact, he plays the two horns so much alike that it is hard to tell which one he is playing.

*Caldonia* is based on traditional 12-bar blues harmony. Some additional passing chords are implied in Harris's melodic line, namely the F7 in measures 2, 6, 14, and 18.

In improvising on these chords he makes abundant use of "blue" notes. He uses the lowered 3rd step of the scale in measures 1, 18, and 19, and the lowered 7th step in measures 9, 13, 14, and 21. These "blue" notes have different harmonic effects when used against different chords. For example: Ab in measure 13 is the lowered 7th of the Bb chord, whereas the Ab in measure 9 is the raised 9th of the F7 chord.

Harris makes use of harmonic extension by adding the 9th in measures 4, 11, 15, 16, 17, and 23, and the raised 9th in measures 9, 19, 21, and 23. In measures 3 and 11 he suspends an F7 chord into a Bb chord—that is, he holds the F7 over into the beginning of the Bb measure.

Melodically this solo is very economical. The phrases are short and choppy, but they are unified nevertheless. By restating a few simple ideas with melodic, rhythmic, and harmonic variations, Harris gets both continuity and variety (note the similarity of measures 2-3, 6-7, 9-10, 13-15, and 21-22).

Harris's application of the aforementioned art-music principles (thematic connection, economy of line, variety of phrases, etc.), like most jazzmen's, is probably pre-conscious rather than intellectual. This fact testifies to the natural validity of these principles. They apply to all music art forms. It is their existence which is responsible for a substantial piece of music, either improvised or written.

All records used in this column are available at Gamble Music, 312 S. Wabash, Chicago 4, Ill., either directly or through the mail.

## Key To Solo

Trombone and other concert pitch instruments play as written.

Trumpet, clarinet, and tenor saxophone transpose up a major 9th.

Alto and baritone saxophones transpose up a major 6th.

M.M. J = 264

Records available: Columbia CL 6049 Woody Herman *Dance Parade* (LP); Columbia 36789 (78 rpm).

UPPER MANUAL



"MIDDLE C"  
C

LOWER MANUAL



STUDY THE ABOVE PICTURES. NOTICE: Erect (but not stiff) position of body. The back of each hand forms almost a straight line with the arm. Fingers are well arched (curved). Strike the keys with tips of all fingers except the thumbs. THE THUMB of each hand is named *first finger*. THE INDEX FINGER is named *second finger*, etc., making a total of five (5) fingers on each hand. The little finger being the *fifth (5th) finger*. It is necessary to practice good form and position from the beginning.

### HOW TO PRACTICE

If possible, have a regular period of time set aside each day for practicing.

PLAY SLOWLY AND EVENLY. Try to imagine, regular, even blows of an ax, after having spent one hour attempting to chop down a large tree. Or, picture yourself rowing a boat for enjoyment on a very warm day. Think of the space of time in between the dropping of the oars for each stroke.

Although it is not advisable to continue to practice one lesson until it is learned to absolute perfection, it is necessary to understand and be able to play slowly all that is contained within a lesson before proceeding to the next one.

After each practice session try to picture mentally, the new notes, basses, etc., you have learned.


Have confidence in your ability. YOU WILL LEARN TO PLAY.

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### LESSON 1

Music is written on a group of five (5) lines and four (4) spaces between these five (5) lines. These lines and spaces are named "THE STAFF".



The music written for the piano player's right hand has this sign, , placed through the staff at the start of each new staff. This sign is named "TREBLE CLEF". The word "treble" means "high", therefore, treble clef uses only the high notes on the piano. (Notes from the center of the key-board to the extreme right end of the key-board).



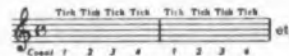
Following this clef sign you will find these characters,  $\sharp$  (sharp),  $\flat$  (flat). When these characters (sharps or flats) follow the clef sign they are named the "SIGNATURE". If the music has no sharp ( $\sharp$ ) signs, or no flat ( $\flat$ ) signs the piece is in the key of "C". (Key of "C" means only the WHITE KEYS are used).



Immediately following the "clef sign" and the "signature" (sharps or flats) or if the piece is in the key of "C", immediately following the clef sign, the composer places NUMBERS, one on top of the other as,  $\frac{4}{4}$ , etc. (We will use only  $\frac{4}{4}$  in our first melodies, more about  $\frac{3}{4}$ , later). These numbers are named the "TIME MARK" or "TIME SIGNATURE". They inform the player how many counts are used within each "measure". A "MEASURE" is the space in between each "bar". A "BAR" is the vertical line drawn through the staff.



The "time mark"  $\frac{4}{4}$  is used so often it has been named "COMMON TIME", therefore, in most popular music in place of the numbers  $\frac{4}{4}$ , a large C is used. Sometimes the C has a line drawn through it, thus,  $\text{C}$ . This means to count a little quicker. Music that has  $\frac{4}{4}$ , or C, or  $\text{C}$  for the time signature, must be counted with four (4) counts to a measure. REMEMBER, all practice playing should be counted slowly. All counting must be EVEN. Think of the regular "tick" of your watch.

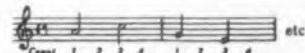


The length of time a note is allowed to sound is known as the "value" (or "time value") of the note.

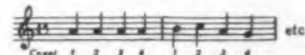
This character of note ( $\circ$ ) is named a "whole note". A "whole note" must continue to sound for four (4) full counts.



This type of note ( $\text{P}$ ) or ( $\text{D}$ ) (the stem may be pointing up or down, it makes no difference in time value or sound) is named a "half note" and must continue to sound for two (2) full counts.



This character of note ( $\text{P}$ ) or ( $\text{D}$ ) is named a "quarter note" and must continue to sound for one (1) count.



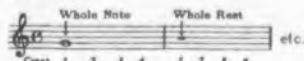
NOTICE: In  $\frac{4}{4}$  time, only one (1) whole note will be written in each measure, or a mixed combination of one (1) half note and two (2) quarter notes, or any other combination that will total four (4) counts.



Each type of note has an equivalent "rest" (a "rest" in music is a period of silence that is counted, but not played) that takes the same count as the equivalent in a regular note.

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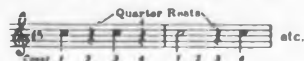
This type of rest ( $\text{C}$ ) is named a "whole rest" and signifies that no notes are to be sounded during four (4) counts. (The whole rest "sits" under the third line of the staff.)



This type of rest ( $\text{C}$ ) is named a "half rest." (It is easy to know when this sign is intended as a half rest. First: It "sits" on top of the third line. Second: When used as a whole rest it "sits" all alone within the measure.) The half rest signifies that no notes are to sound during two (2) counts.




This type of rest ( $\text{C}$ ) is named a "quarter rest" and signifies that no notes are to sound during one (1) count.



## How to Read Notes

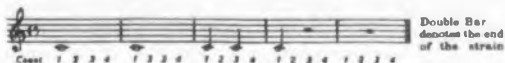
You have, no doubt, always wanted to learn to read music, BUT, you thought music was difficult to learn, and would take months of study. If you now have one-half hour, and follow these instructions carefully, you will understand and know how to read music. You will also know which keys these SIGNS (notes) call for and how to play them on the piano.

IT IS NOT NECESSARY to learn the names of notes to know where they are to be played. IN FACT, MUSICIANS, WHILE PLAYING, do not think of the names of the notes, they think only of where the notes are located on the key-board. Therefore, learn only the location of the notes on the key-board. Learn the names of the notes later at your leisure.

When a note is written on the FIRST LINE BELOW the staff, thus,  the sign is calling for the first white key below the two black ones to the left of the name plate on the piano.



Practice the following exercise using only this one key [Play with thumb (first finger) of right hand]. Count slowly.



## How to Play Above Exercise

The exercise is written in the key of "C" (only white keys used). The letter C indicates the exercise is in  $\frac{4}{4}$  time (four equal even counts within each measure). DO NOT INTERRUPT THE COUNT at the end of each measure. Place your first finger over the key as shown on key-board diagram above, strike the key down, hold it down and count slowly, ONE—TWO—THREE—FOUR— (count ONE—just as you strike the key). This note is a whole note, therefore, is held down for four counts. Think of the "tick" of your watch. Just before the fifth "tick" the key is released (let come back up) but retain the first finger on the key. (Do not lift hand from key-board). On what would be "tick" five the key is again struck. (We count only up to four in  $\frac{4}{4}$  time). Hold the key down for four more counts (ticks). (This is now the second measure). Release just before the first count of the next measure (third measure) and strike again on first count. This note is a half note, therefore, held for two counts. Release just before the third count and strike again on count three and hold through counts three and four. Release just before the first count of the next measure (fourth measure) and strike again on the first count of this fourth measure. Hold down for two counts, then release and count THREE—FOUR— without sounding the note (rest). The fifth measure (last measure) contains a whole rest. Count ONE—TWO—THREE—FOUR— without sounding the note. Count slowly and evenly.

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January 11, 1956

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RUSS FREEMAN

♩ = 100

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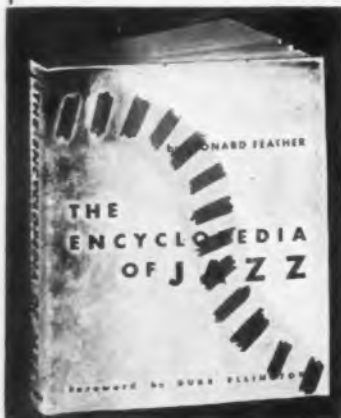
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## Instrument Row

A new guide for student musicians has been published by H. & A. Selmer Inc. The Selmer Band Manual was prepared by Nilo W. Hovey, director of the Butler University Concert Band, and nationally known authority on music education. Mr. Hovey explains and illustrates in clear, simple language the principles of phrasing, style, articulation, etc., all subjects omitted from many instrumental instruction books because it is so difficult to explain them to a beginner. Band directors may address Selmer, Elkhart, Indiana, for sample copies and further details. The book is available to band members without charge.

School bands will be interested in the new Fibratone Precision reed, said to be the result of 15 years of research. The new reed is made from a new resilient material, scientifically fabricated and electronically cured. They contain thousands of evenly spaced, locked-in, tempered glass fibers. The manufacturer states that the reed does not soak moisture and will not rot, warp or curl, and gives immediate response, eliminating warm-up or wetting before playing. Fibratone reeds are offered in four strengths, 1½, 2, 2½, and 3. Reeds are available in handsome plastic cases from Fibratone, 5159 Amestoy Avenue, Encino, California.

### New Veep

O. E. Beers, president of Buescher Band Instrument Co., recently announced the appointment of Lynn L. Sams as vice-president of Buescher. Sams recently resigned from C. G. Conn, Ltd., after being with them for 28 years.



Mayor Salvatore Rebecchini (right) of Rome, is shown receiving a scholarship to be awarded to an outstanding Italian music student interested in studying American jazz at Berklee School of Music, Boston, of which Lawrence Berklee (left) is director.

## Chet Baker Solo

The Chet Baker solo on page 49 is reproduced exactly as he plays it on his Pacific Jazz recording of *Russ Job*, and is reproduced here through the courtesy of Linear Publications, 6124 Santa Monica Boulevard, Hollywood, Calif. It is copyrighted by them and reproduced here with permission.

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