

February 8, 1956

DOWN BEAT

RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

Goodman Back
With a Band

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Sinatra To
Tour World

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Quits Drums

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DOWN BEAT

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Special Feature

Another *Up Beat* section starts on page 45 of this issue, with off-the-record solos by John Lewis, piano; Jimmy Giuffre, baritone sax, and Shorty Rogers, trumpet.

On the Cover

Setting the theme for this issue is the cover photo of Benny Goodman and Steve Allen. As you must know by now, Steve portrays Benny in *The Benny Goodman Story*, which receives its world premiere in Chicago Feb. 2. Many features on Benny and his associates are included in this issue.

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The First Chorus

By Jack Tracy

This space is devoted to a letter I received from pianist Harvey Leonard, whose recent *Keynote* LP I reviewed in the jazz records section in the Jan. 11 *Down Beat*.

Sir:

I am writing this in heated protest to your harsh and unfair criticism of my album (*Keynote* No. 12" LP 1102). What you had to say wasn't merely a non-constructive piece of misinformation; it was slanderous and vindictive to the bargain. Myself and my musicians (I'm justly proud of everyone of them) certainly have a "purpose to playing and a desire to communicate and express oneself" which you said was not evident to you. It certainly would be evident to any person with an ear for jazz, which you couldn't possibly have.

As for the lack of thought and preparation which you say is so evident, I did not pull five originals out of a hat as well as all the necessary orchestrations.

I may never be known to the jazz fans whose taste you influence (God help them), but I've been well-known to most musicians and singers as a very competent professional for more than 10 years. I have contributed worthy solos and (or) original instrumentals on record in the past for people such as Georgie Auld, Buddy DeFranco, Chuck Wayne, Willis Conover *House of Sounds*, etc. Although this LP was the first one made under my own name, in view of my past experience I'm sure that no record company had to take any risk in presenting my talent. I'm happy to say that the many fine jazz names I have played, recorded with, and written for do not share your opinion of my work.

In conclusion, I can only repeat that your criticism of my album was strictly a destructive, vicious thing. Certainly, no jazz fan can get any benefit whatsoever from it; it simply spews hate. You must be an intellectual snob with the cold fish's distrust and rejection of anything with emotion and virility. I only hope that the one star rating you gave me boomerangs right back to you.

With utmost contempt,

Harvey Leonard

Next Issue

Down Beat's Second Annual
Film Composers Poll

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EP C-371

MUSIC FOR TORCHING WITH
BILLIE HOLIDAY
EP C-368, EP C-369

LIONEL HAMPTON BIG BAND
EP C-367, EP C-370

THE GENE KRUPA QUARTET
EP C-366

THE LIONEL HAMPTON QUARTET
EP C-365

BASIE EP C-364

THE MODERN JAZZ SOCIETY
PRESENTS (A Concert Of Contem-
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BEN WEBSTER WITH STRINGS
EP N-142

A RECITAL BY TAL FARLOW —
EP N-134

SING AND SWING WITH
BUDDY RICH EP N-135

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NEW YORK

ONSTAGE: Jazz Getaway has been delayed until maybe September. Eartha Kitt is no longer committed, but is still interested . . . Victor Borge's one-man Comedy in Music closed Jan. 21 after 849 performances and a gross of over \$2,000,000 . . . Sadler's Wells Ballet took in \$1,300,000 on its 11-week tour . . . Pearl Primus will provide incidental dance movements for the play, Mister Johnson . . . David Alexander this spring will set up a studio for members of the musical stage that will be patterned after Actors Studio.

ENTERTAINMENT-IN-THE-ROUND: New York papers headlined the engagement of Julius LaRosa and Rosemary (Rory) Meyer . . . Universal has premiered its short of the Sauter-Finegan band . . . Eartha Kitt flew to London for appearances on British commercial TV and to film a 30-minute musical for TV use. With her was accompanist Sanford Gold . . . There's a plan being considered whereby The Commanders may play England in exchange for the Eric Delaney band . . . Jackie Lee makes his first New York appearance at the Palace Feb. 3 to 9 . . . Vic Damone opens at the Copa Feb. 2 for two weeks.

JAZZ: Lester Young is out of the hospital, much improved, and will make the Birdland tour . . . Local jazz listeners are mourning the removal of Mitch Reed and his all-night jazz show from WOR. With WOV's recent and equally unfortunate axing of Leigh Kammen, there's very little jazz left on the New York air . . . Bob Maltz has begun running Saturday (and some Sunday) jazz sessions at Childs Paramount in Times Square. Woody Herman does two shows Jan. 29 . . . Lenny Hambro may take his quintet to Europe. On the basis of the sales of his new Columbia LP, he may also start touring the clubs with the group . . . Jackie McLean has joined the Charlie Mingus Jazz Workshop unit, along with tenor Joe Alexander from the Lionel Hampton band. Willie Jones and Mal Waldron remain . . . Teddy Charles' first LP for Atlantic will be for 10 pieces, with writing by Gil Evans, George Russell, Jimmy Giuffre, Bob Brookmeyer, and Charles.

Marian McPartland will be at the Hickory House until the end of March, and may spend April in England . . . Terry Southern's The Night the Bird Blew for Doctor Warner in the January Harper's Bazaar is a singularly strange short story . . . Jon Hendricks cut three new Decca sides, with Quincy Jones writing and directing . . . Sal Salvador has completed an instruction book for guitar . . . The Hi-Lo's and Terry Gibbs are scheduled to be at Birdland from Feb. 2-15, followed by Carmen McRae and the Australian Jazz Quartet.

RECORDS, RADIO, TV: ABC-Paramount's first big record may be Bobby Scott's Chain Gang. If the record makes it, Bobby will concentrate less and less on jazz . . . RCA Victor is preparing new aircheck sets of Tommy Dorsey and Artie Shaw. George Frazier will produce . . . Billy Eckstine had a verbal agreement at presstime with Victor . . . Seeco is preparing a new Skitch Henderson LP . . . The Sign of the Times: Sammy Kaye's newest single is an r&b side, Hey Pretty Girl . . . Victor settled with Johnny Desmond on the latter's protest concerning the issuance of his vocals in the Glenn Miller air force band set without his permission and for what he considered insufficient recompense.

Louis Armstrong is being set for a Producer's Showcase spectacular on NBC-TV late in April. Kay Starr may also be on the program, and there'll be material written especially for Louis . . . Paul Gregory will present his The Big Banjo on CBS-TV in April . . . NBC-TV still working on plans for an hour-long Saturday afternoon jazz show . . . After all these 29 years, Cities Service has dropped NBC's Band of America with Paul Lavalle . . . Tony Aless still

(Turn to Page 38)

Two Mrs.

New York—Matt Dennis, guesting recently on Leonard Feather's ABC radio music quiz *Platterbrains*, was doing fine with all the answers until a record by a girl singer stopped him.

"I recognize the band," he said. "Charlie Barnet. But darned if I know who the singer is. Bea Wain, maybe? I don't know—I give up."

It was Barnet's band, sure enough. Feather told him—and the singer was Virginia Maxey, also known as Mrs. Matt Dennis.

Sinatra Plans A World Tour

Hollywood—Ancient adage, "All work and no play, etc.," apparently finds no convert in Frank Sinatra, who between recording and moviemaking will somehow find time this year to head a variety troupe through Europe in an initial phase of a global charity tour for underprivileged children.

Kickoff phase of the tour, organized by John Haskell and TWA at the request of the U. S. state department, will last five weeks. During its visits to the various capitals, the troupe will be augmented by luminaries from the entertainment world of the different countries.

After the first five weeks Sinatra will return to Hollywood to make another picture, probably *The Joker Is Wild*, then rejoin the junket in company with Ring Crosby.

Buddy Rich Quits Drums To Be Song And Dancer

Hollywood — Persistent rumors have been confirmed here with the announcement by Buddy Rich that he will give up drumming for a living to become a song and dance man.

Buddy's new cabaret act, prepped by Nick Castle, is skedded to break in soon at a location to be selected. Following the break-in period he will be booked by MCA at a Las Vegas showplace, reportedly for \$4,000 a week.

Final date played by Rich as a band drummer was at Jack Gordon's Melody Room, Sunset Strip spot. Harry Edison, Sonny Criss, and Marty Paich were sidemen in the drummer's last combo.

Rich will continue to make records for Norman Granz' Clef, Norgran and Verve labels. A vocal album showcasing Buddy singing Johnny Mercer is reportedly due for early release on the latter label.

Kenton Begins Tour Of Britain March 11

London—Stan Kenton will begin his British tour March 11 in Royal Albert hall in London. Kenton will play Britain until April 12 when he leaves for a month's work on the continent.

Ted Heath, the other end of the Heath-Kenton exchange, sails for New York March 22. Heath probably will play Carnegie hall March 28 and perhaps two other concert dates with his band alone.

He begins the package tour with Nat Cole, June Christy, and the Four Freshmen in San Antonio, Texas, April 1.

Personnel For New Herd Listed

New York—The newest Woody Herman herd has arisen with a personnel consisting of musicians from both coasts and even two from England.

The rhythm section has San Francisco pianist Vince Guaraldi, Los Angeles bassist Monte Budwig, and Will Bradley Jr. on drums. Bradley, son of the trombonist, makes his name big band debut with this assignment although he has acquired intensive small combo experience in New York in the last two years.

Woody's reed section includes Richie Kamuca; Arno Marsh; west coast tenor Bob Hardaway; and baritone saxist Jay Cameron, who recently returned from a long stay in France. The trumpets are Burt Collins, Dick Collins, Johnny Coppola, Dud Harvey from Boston, and Paul Seranno from Chicago.

In the trombone section are Cy Touff, former Sauter-Finegan sideman Wayne Andre, and Irish-born Bobby Lamb, who formerly played for the English hand of Jack Parnell. On the last day of rehearsal at the end of December, the crack English jazzman Vic Feldman, who has come to America to stay, was added to the band. Feldman plays vibes, piano, drums, and also writes. At presstime, Woody was looking for a girl singer.

Ralph Burns will be in charge of most the book, which also will have contributions from Nat Pierce, Manny Alham, and possibly Feldman. The band plays a tour with Louis Armstrong from March 11 (Boston) to April 1 (Cleveland). Much of the time will be spent in the area between these cities. There also are a couple of Canadian dates.

Poland Leaves James After 23 Road Years

Hollywood—After eight years on the road Bob Poland, baritone saxist, has left the Harry James band because, he says, "I want to stay home."

Now in the baritone chair with Eddie O'Neal's house band at the Moulin Rouge showplace here, Poland had been on the road as a working musician since 1932. The Moulin Rouge orchestra includes five ex-Les Brown sidemen, trumpet star Don Fagerquist among them.



AMONG THE MANY who honored Count Basie upon his capturing the jazz band plaque in *Down Beat's* readers poll was Kathy Godfrey, shown here on her CBS show with the Count and the plaque.

Granz Forms Two Labels, Dickers For Mars Masters, Cuts EP Price

New York—Norman Granz has announced the formation of a new pop record label, a new jazz Dixieland label, negotiations for acquisition of the Woody Herman Mars masters, and the reduction of all his EPs to 98 cents from a previous \$1.49. The name of Granz' new pop label will be Verve. The label will be a full-scale project with resources for disc jockey promotion and all other activities necessary for a pop line.

Granz will have no connection with Verve except for owning it. All central operations will be handled by 24-year-old arranger-conductor Buddy Bregman.

Talent for the new Verve label will come in part from artists now on Clef and Norgran who, in Granz' words, "would have commercial possibilities if their pop sessions were handled differently and if their pop sides were released on a label that has no association with jazz."

These artists, who will record jazz for Clef-Norgran and pop for Verve, include Anita O'Day, Buddy Rich, Oscar Peterson, and Joe Williams with Count Basie. Gene Krupa also will re-form a big band to do a dance album for Verve.

Verve expects to make its debut Feb. 1 with six LPs, six EPs, and four singles. It's likely that Benny Carter will handle some arranging for Verve. A major future artist for Verve, as well as Clef and Norgran, will be Ella Fitzgerald.

The second new Granz label, Down Home, will be a smaller operation. The label was originally owned by Lu Watters, and Watters recorded some 50 masters, many of them with vocals by Clancy Hayes. Also included are eight Ralph Sutton sides. Watters sold the label and masters to Granz when he quit music, and these masters will be issued by the reactivated Down Home label.

In addition, Granz will channel into Down Home those of his Clef-Norgran sides and artists more in context with the new label. The Clef-Norgran Santo Pecora and Lu Watters LPs, for example, will be repackaged into 12" Down Home LPs, and the boogie-woogie sides of Meade (Lux) Lewis will also be released on Down Home.

Granz has recorded a new 12" LP by Joe Sullivan for Down Home. The major new artist for the label is Bob Scobey, who is leaving Lester Koenig's Good Time Jazz to go with Granz. With Scobey and his band go singers Clancy Hayes and Lizzie Miles. Scobey's contract with Granz is an oral one on a let's-see-what-happens basis.

Down Home expects to debut Feb. 1 with five or six LPs and two new Scobey singles. Thereafter, one or two LPs a month will be issued on Down

Home, and occasionally there'll be singles, principally by Scobey and Hayes.

The Mars masters now are owned by music publisher Howie Richmond and Woody Herman's family. Thirty-six masters are involved, some of them unreleased. Mars Herman sides on the market were withdrawn when Woody joined Capitol. If Granz' purchase goes through, these masters, including the unreleased ones, will be issued, with the instrumentals released on Clef and the vocals probably on Verve.

In deciding to cut the price of his EPs, Granz noted that "the EP market has lagged behind the growth of LP and single sales. The reason, I think, has been the EP price."

Granz also has completed arrangements for his mail order association with the Sutliff-Stevenson firm, which runs the Music Treasures of the World, Children's Record guild, and Young People's Records. Most records to be released through the mail order club will be previously unreleased masters, plus new sessions.

Fitzgerald To Granz Label

New York—After 20 years with the label, Ella Fitzgerald has left Decca to join Norman Granz' new pop company, Verve. Ella, who will also cut pop singles for Verve, was set to record her first album for the company in mid-January, *A Night at the Fairmount*. Norman Granz will supervise the session during an actual performance at that San Francisco hotel. Ella's second will be a collection of Cole Porter songs.

Doc Rando Resigns Post With Local 47

Hollywood — Arthur (Doc) Rando, long-time AFM Local 47 executive board member, announced he has resigned from the local board to concentrate on freelance orchestra management. He will remain as sideman in the *Jack Benny Show* orchestra and in the pit band of Olsen & Johnson's *Hellzapoppin*.

Bill Nadel was appointed temporarily to fill the post vacated by Rando.

Miff Mole III Again In N.Y.

New York—Jazz trombonist Miff Mole, one of the key stylists on that instrument in jazz history, is confined in the hospital with a painful hip injury. A previous operation for the same condition two years ago exhausted all of his savings. To assist Miff in his present difficulty, veteran trumpeter Phil Napoleon, long-time friend and former colleague of Miff, has been contacting many of Miff's former associates.

Napoleon is in the process of contacting musicians and entertainers who knew and worked with Miff. Miff will be at Mary Immaculate hospital, 152-11 89th Ave., Jamaica 32, L. I., New York, for several weeks yet, and would greatly welcome a line or two from *Down Beat* readers.

Dorseys Close \$1 Million Deal

New York—A \$1,000,000 contract recently signed by the Dorsey Brothers will bring the band into New York's Hotel Statler six months out of every year, for the next five years.

According to Tino Barzic, the Dorseys' manager who arranged the pact, the orchestra, at presstime, was tentatively scheduled to open at the Statler on Jan. 20 and play for a straight six months. Thereafter, the Dorseys will open each season on Sept. 21 and appear at the hotel until March.

This arrangement will leave free time for the band to be able to fulfill other commitments, some of which are as far ahead as 1957.

Portfolio And Tux ? Here's How To Tour

New York—Jazz band leaders interested in touring the Near or Far East under auspices of the U. S. state department were advised to get in touch with Robert Schintzer of the American National Theater and Academy.

Further information can be had from Schintzer, said Marshall Stearns, the jazz adviser on the ANTA music advisory panel, by writing to Schintzer at 1545 Broadway, New York City.

Stearns pointed out that the tours will not be subsidized by the U. S. but that the state department does guarantee that those groups approved for tours will not suffer financial loss. However, the state department collects any profits above an agreed-upon figure.

Benny's Back With Band; Will Play The Waldorf

New York—Benny Goodman will take a new band into the Empire room of the Waldorf-Astoria hotel here Feb. 9—and it will be a band not likely to play any concerts thereafter. The Waldorf date—lasting four to six weeks—is expected to be preceded by a string of break-in one-nighters.

"I just want to get out and play some music," said Goodman between rehearsals here. "And you have a much better chance of doing that when you play for dancing and not for concerts.

"THIS BUSINESS of bands giving concerts has gotten out of hand. As a result some bands get to be kind of exhibitionistic. You know—the fact is that in all my career, I did very few concerts. I remember after the Carnegie hall concert, I was approached to do several others, but I nixed the idea."

No definite plans beyond the Waldorf engagement had been set as yet, but Benny said he does plan to keep the band together. So far the book being rehearsed is the original Fletcher Henderson one.

Though no personnel had been set at presstime, Goodman's first rehearsal included Gus Johnson, drums; Dick Katz, piano; George Duvivier, bass; Sam Herman, guitar; Joe Wilder, Dick Perry, trumpets; Sonny Russo, trombone, and Hal McKusick, Eddie Wasserman, Sol Schlinger, reeds.

ASKED IF HE thought the movie based on his life, plus his re-forming a band, might spark a further growth in dance band popularity to the heights of the swing era, Goodman replied:

"It all depends in what terms you are discussing the matter. For one thing, there were some good bands in that period, and I wonder how many places you can go today where you get knocked out by the music.

"So part of the answer might lie in having more good bands around. But I don't really know. I don't know what people these days are dancing to—if they do dance. Maybe they do prefer to listen.

"But another part of the picture," he added, "is that there has been a lot of romanticizing about that swing era itself. Sure, there were some good bands then, but when people ask for a return to the swing era, I wonder if they realize what they're asking for. Would they really want to hear all the bands that were around then? There was a lot of pretty bad band music in that period, too.

"MAYBE PEOPLE think and act too much in terms of cycles. Remember when bands playing for stage shows became the thing? Then every band had a stage show. But after a while, how many of those stage shows did you go to see? Like now, David Oistrakh, a wonderful violinist, has made a big impact here. So I suppose we'll soon have a cycle of violinists.

"But, as I said," Benny concluded, "I really don't know the answers. You probably know as much, if not more, about all this than I do. What I want to do now is go out and play some music."

And while Goodman is at the Waldorf, and road dates thereafter are in prospect, it was reported that he had rerecorded the entire score of his bio-film for Capitol. The original score was thought to be barred from release by any one company because so many of the musicians involved are affiliated with different labels.

There is believed to be a good chance, however, that Decca will get the original score if a certain exchange deal can be worked out.

Victor Arranges 2 Strong Entries In BG Record Derby

New York—With almost every major label in the record business preparing Benny Goodman packages to tie in with the release of Benny's biofilm, RCA Victor is about to issue two strong entries.

Victor's most ambitious package is *Benny Goodman: The Golden Age of Swing*, a limited edition set of five 12" LPs. The package will sell for \$24.95 and will also be available at the same price in 15 EPs.

This cornucopia of vintage Goodman recordings, made when the band was at the summit of its fame and power, begins with the April 19, 1935, *Always* and ends with the April 7, 1939, *Rose of Washington Square*.

Six trio and nine quartet tracks are included with the 45 band sides. Goodman is said to have advised on selection of the sides.

A large booklet, containing Fred Reynolds' history of the band, photographs, and complete discographical information, is included with the package.

Victor's second Goodman collation is *The Benny Goodman Story*, the original recordings on which the soundtrack of the film was based. These sides, too, date from 1935-'39, and include such Goodman memorabilia as *King Porter Stomp*; *Sing, Sing, Sing*; *Don't Be That Way*; *Goodbye*, and *Stompin' at the Savoy*.

Long Trip

New York—During a recent Birdland night, an affable elderly couple complimented Count Basie on his music and then said:

"We've just come from Carnegie hall. Would you say, Mr. Basie, that in coming to hear you, we've come down or up?"

"Well," answered John Foster Basie, "I'd say you were just coming around."

Erroll Exits Merc, Plans Europe Tour

New York—Erroll Garner has left Mercury-EmArcy, and has signed a new pact with Columbia Records. Garner's manager, Martha Glaser, also discloses that Garner will tour several European countries beginning probably in September.

Beginning Feb. 16, Garner goes into the Congress hotel in St. Louis for three weeks in his first booking as a major hotel act. In March, Garner will play his first concert at the Brooklyn Academy of Music, and he may do a Town Hall concert in the spring in a program including seven new originals.

NYU Press To Publish 'Heart Of Jazz' In Spring

New York—*The Heart of Jazz*, by William L. Grossman and Jack W. Farrell, will be published this spring by New York University Press. The book contains such chapters as:

Can Jazz Be Defined?, The Christian Element in New Orleans Jazz, Secular Elements in New Orleans Jazz, Jazz as Synthesis, The Apostasy of Louis Armstrong, Progress, Novelty, and Dave Brubeck, and Mass-Man's Taste in Jazz.

Surgery For W. C. Handy

New York—Blues composer W. C. Handy 82, was operated on recently in a New York hospital for what his doctor called a partial intestinal obstruction. At presstime, Dr. Jesse Greene, Handy's physician, said hopes for a full recovery look bright. Greene was unable to say how long Handy would remain hospitalized.

Atlantic Inks Giuffre

New York—Jimmy Giuffre, who has been recording for Capitol, is now signed with Atlantic, and has already begun work on his first LP. The first Giuffre set may emphasize Jimmy's clarinet with different sized combinations, and should be ready soon.



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Part 1 Of A Story About A Man Who Turned Music Upside Down

By John Hammond

IT WAS 25 years ago that Benny Goodman and I had our first meeting. At the time, Benny was contractor and a member of the sax section of Russ Columbo's very commercial band at a Bronx roadhouse called Woodmanaten Inn, while I was a Yale undergraduate, amateur violinist, and friend of Artie Bernstein, the bass player-lawyer-cellist, with whom I occasionally played in a string quartet.

In those days it was part of Benny's duties for Columbo to keep the band in check, which meant persuading Gene Krupa to use brushes instead of sticks, and quelling any improvisational outbursts from the jazz soloists in the group. Even in those days Benny was the most exciting clarinetist extant, but the market for jazz in fashionable restaurants was nonexistent.

One hearing of the Columbo band at a dinner session was more than enough for me, and I didn't see Benny again until October, 1933, when there began a very close, and sometimes tempestuous, relationship that exists until this day.

Years ago it would have been much easier to write this story than it is today. For more than a decade Benny has been married to my sister, has proved to be an admirable husband, father, and stepfather, and has become nothing less than a legend in the music business. *The Benny Goodman Story*, a U-I picture which is about to be released nationally, tells at least a part of the facts of Benny's rise to fame, and I suppose it is only logical that the editor of *Down Beat* should want more of the story. But it is difficult for this writer to be objective about much of the material which will be covered here.

THE YEAR 1933 was one in which the American recording business had all but collapsed. The once prosperous Columbia Phonograph Co. had become a dormant division of the bankrupt Grigsby-Grunow Co., and no jazz was being recorded either for the Columbia or Okeh labels. On a trip to England that summer I found myself appointed a sort of American recording director for English Columbia and Parlophone, which had long since used up the limited supply of ancient jazz in their U. S. affiliates' catalogs, and I drew

up a list of some 60 masters I promised to make in the next few months, including big band dates with Fletcher Henderson and Benny Carter's bands, and many small groups, including one to be called Benny Goodman and his orchestra. I drew up a budget which called for little more than union scale for musicians, and little if anything for arrangements or vocalists.

It's only fair to point out that I was an inexperienced kid, fresh out of college, a non-pro musician, and an amateur jazz fanatic and proponent of racial integration. Violent in my opinions, tactless, and scornful of the commercial music business, I must have been a trial to all the professional Broadway jazzmen I came across, and my reviews in the *Melody Maker* and *Gramophone* did little to endear me to them.

The day that I got off the boat in October, 1933, I went immediately to Joe Helbock's Onyx club, hoping to run into Benny Goodman, whose first recording date I had already scheduled for the following week. As luck would have it, Benny was there, and with fear in my heart I introduced myself and told him of the deal I had set up in England. He looked at me as if I were crazy, explained patiently that Ben Selvin had turned him down at Columbia only the week before, and that nobody was recording here anymore except for commercial dates.

It was some time before I could persuade him that the date was really set, and that it was to be a date with

top jazzmen like Coleman Hawkins, Krupa, Teagarden, Sullivan, Berigan, McDonough, and my friend Artie Bernstein.

AT THIS POINT Benny was sure I was off my rocker. He had become a studio musician, and was down to one radio show a week, playing fourth sax in one of Al Goodman's bands. He had seen all the white bands that tried to play a little jazz flop ignominiously, and he was well on his way to overcoming the "stigma" of being a jazz star. But instead of being snide to me, as I expected, he was almost paternal, and asked if I could come down to a studio the next day and listen to a small group he was rehearsing with. Expecting to hear some great unknown talent, I readily agreed and could hardly control my excitement.

The band consisted of a drummer from one of Meyer Davis' society bands misnamed "Happy", and six of the more tired sidemen from radio. Benny was a bit startled by my scorn, and then we began a long fight as to the personnel for the first date.

Negro musicians were out, since mixed bands were almost unheard of (though Leo Reisman had used Bubber Miley, Ted Lewis had featured Fats Waller, and Eddie Condon and Eddie Lang were old hands at recording with colored musicians). Benny also insisted on arrangements (by Arthur Schutt), and on at least two pop tunes to counteract a blues and an original.

(Turn to Page 28)

Goodman Names His Faves

Benny Goodman's personal choice of the 12 recordings he likes best among the hundreds of sides he has made was obtained specifically for this issue. Benny's choices are listed chronologically, and do not necessarily follow his order of preference.

- | | | |
|------|-----------------------------|----------------------|
| 1935 | • Sometimes I'm Happy | (Victor 25090) |
| | • King Porter Stomp | (Victor 25090) |
| | • When Buddha Smiles | (Victor 25258) |
| 1936 | • It's Been So Long | (Victor 25245) |
| | • Goody Goody | (Victor 25245) |
| | • Stardust | (Victor 25320) |
| | • Swing Time in the Rockies | (Victor 25355) |
| 1937 | • Sing, Sing, Sing | (Victor 36205) 12" |
| | • Roll 'Em | (Victor 25627) |
| 1938 | • One O'Clock Jump | (Victor 25792) |
| 1940 | • Benny Rides Again | (Columbia 55001) 12" |
| 1941 | • Clarinet A La King | (Okeh 6544) |

'Voice Of America' Interviews Benny

(Ed. Note: Following are excerpts from two broadcasts for the Voice of America made by Willis Conover, Washington, D. C., disc jockey and conductor of a regular Voice of America jazz show.

Says Conover of the interviews: "This is literally ad lib conversation put on paper, not prettied up or straightened out according to rules of syntax, etc. In other words, just as broadcast. Any preface you can give to publication thereof regarding the nature of spoken English will be appreciated, no doubt, by Benny, and, certainly, by me.

"I've tried to punctuate and 'italicize' here and there, so as to give the sound, the inflection, the meaning as they come across from the auditioned tape. This has led to such illegitimates as 'Uhno' (program No. 3) and the hyphenizing of 'Armstrong-of-course-I've-always-listened-to' (same program). Also, I've left in the 'uh-h-h's' throughout whenever they imply doubt or a searching for a word or thought, etc.)

Excerpt From Music Show with Benny Goodman (To Be Broadcast Jan. 27, 1956)

RECORD: *Stardust*—Benny Goodman.
WILLIS CONOVER: How does it sound to you to hear the music 20 years after recording it?

BENNY GOODMAN: Well, it was interesting, I was just noticing about that band. It was a very flexible band; you know, everybody played very well together and gave with each other at certain times and—certain parts of the arrangement I noticed especially there, where—a great deal of freedom in the playing and plenty of room for the soloists to play and a very flexible rhythm section, too.

WC: Is there some sort of spirit which comes to the musicians when a band is first beginning and first succeeding?

BG: Oh I would think so. I think this band particularly; because this band played strictly for the love of it. You know that band—I think it was an accidental success, myself. (LAUGHS)

WC: You weren't expecting success when you formed the band?

BG: Not at all.

WC: When did you have your first indication that the shining light was just around the corner?

BG: It wasn't around the corner, it just kind of hit. (LAUGHS) That was out in California when we played the Palomar ballroom about, uh-h-h, oh, I would say about—well, just about this time, about the time we made this particular record.

WC: About '36?

BG: Yeah. Mm-hm. But as you know, at that time, that music was quite uncommercial. In other words, the great public wasn't supposed to like it, you know. We were just playing for what we thought was—just for own amusement and what we felt we would like to play. Because up to this time, all of us had been playing with commercial organizations and playing a lot of stuff we didn't like to play. And this one band got together and played everything we particularly liked to play.

WC: Well, I guess it proves once again. Benny, that when people of

talent insist upon doing things their own way, regardless of what the rest of the world may have said, they can't help communicating that feeling to an audience.

(Introduction to *Sing, Sing, Sing* Carnegie Hall Concert LP)

BG: You know we did the concert in January of 1938. And a friend of mine, by the name of Albert Marx, saw me the next day in New York and asked me if I'd had an air check of the concert. I said, no, I hadn't. Anyway, he told me he did, and offered to give me a set of them. I said fine, I'd be delighted to have them. I took the records and kept them as sort of an heirloom. You know I never knew where they were; they used to show up at the office and then at the apartment, or if I moved they would show up in the place I moved to. So about 12 years later I moved out of a place we lived in New York on 92nd St., and my sister-in-law, Mrs. Rachel Speiden, who was going to take the apartment over after I left, called me and again told me that these records were at her apartment and unless I came over to take 'em, her son, Dougie, would get ahold of them and that would be the end of the records. (LAUGHS). So I went to the apartment and collected the records and called a couple of friends of mine and asked them to go over and listen to these records. I thought it might be fun—they might be funny, after 12 years, or amusing or something. Well, we got quite a shock! We went up to play these records at the recording studio and this music came out; and we were quite surprised because the quality was terrific and wonderful solos on it and quite different than the original records, so we took them off on tape right then and there and—a long story made short—we put them out on Columbia records and they were big sellers.

Interview with Benny Goodman

(To Be Broadcast Feb. 3, 1956)

(A portion of the prebroadcast conversation, also taped)

WILLIS CONOVER: . . . any questions I ask—perfectly all right?

BENNY GOODMAN: Sure.

WC: Any at all?

BG: Sure.

WC: Okay; good.

(Program begins).

WC: Many fine and many famous musicians have been associated with Benny Goodman. Before he had his own band he worked with Bix Beiderbecke; made records with Glenn Miller, Jimmy McPartland, Joe Sullivan, Bud Freeman, Wingy Manone,

Jack Teagarden, and Ray Bauduc; and then as leader of his own orchestras and small combinations, Benny hired and worked with such famous musicians as—this is quite a list—Gene Krupa, Charlie and Jack Teagarden, Glenn Miller, Eddie Lang, Joe Sullivan, Billie Holiday, Coleman Hawkins, Mildred Bailey, Teddy Wilson, Ray McKinley, Claude Thornhill, Helen Ward, Buddy Clark, Bunny Berigan, Jess Stacy, Ziggy Elman, Vido Musso, Ella Fitzgerald, Harry James, Jimmy Rushing, Lionel Hampton, Martha Tilton, Lester Young, Dave Tough, John Kirby, Johnny Mercer, and still these many others who were with the Benny Goodman orchestras and combos: Fletcher Henderson, Charlie Christian, Johnny Guarneri, Count Basie, Cootie Williams, Lou McGarity, Georgie Auld, Kenny Kersey, Helen Forrest, Jo Jones, Mel Powell, Peggy Lee, Billy Butterfield, Red Norvo, Slam Stewart, Cozy Cole, Art Lund, Big Sid Catlett, Alvin Stoller, Dave Barbour, Sonny Berman, Trummy Young, Ray Sims, Conrad Gozzo, Kai Winding, Stan Getz, Peanutz Hucko, Buddy Rich, Louie Bellson, Joe Bushkin, Zoot Sims, Barney Kessel, Don Lamond—

BG: (Begins chuckling in background.)

WC: Terry Gibbs, Eddie Safranski, Johnny Smith, Buck Clayton, Charlie Shavers, Ruby Braff, Urbie Green, and did I omit anybody that I should have named, Benny?

BG: Uhno. That's quite an imposing list, isn't it? (CHUCKLING).

WC: It certainly is an imposing list.

BG: (CHUCKLES). I ought to get that all in one band sometime.

WC: Well, that's practically a Who's Who in jazz; and it certainly is a tremendous indication of not only your own personal musicianship, but of your awareness of others' musicianship, that you have selected all these great musicians to work in your orchestras in the past.

BG: Mm. Thank you.

WC: I wonder if you can select any particular orchestra out of the various editions of the Goodman band that gave you more personal satisfaction than any other.

BG: Well, I think the band I had at the Carnegie hall concert, about that time, was the best band I ever had. It was a really close knit organization, and they just had a wonderful ensemble and great soloists, and I think I got more satisfaction out of that band than any other.

WC: You're pretty happy with some of the records you're making currently, aren't you?

BG: I think so. I think we have some good records coming out on Capitol and Columbia. Of course, the new

techniques are a great addition to the kind of music we play right now; and certainly in that respect they are a great improvement.

WC: Well, you underwent a, uh-h-h, let's call it a semi-style change—the writing for the Benny Goodman orchestra became somewhat different in the 1940s when you produced such numbers as *Undercurrent Blues* and you had musicians like Wardell Gray and Doug Mettome. I wonder how you appreciated those recordings.

BG: (PAUSE) . . . Well, let's call them an experiment. (LAUGHS).

WC: And leave it at that?

BG: Leave it at that; yeah.

WC: All right, then let me ask you about this, Benny: how do you compare the work that you have done with such musicians as Toscanini and the Budapest String quartet and the New York Philharmonic and the Rochester Symphony? Does it call for an adjustment in thinking—an adjustment from one kind of thinking to play in one idiom to another kind of thinking to play in another idiom?

BG: Oh, yes, that's completely different. Because the technique is quite different—certainly in clarinet playing it is. You can't take all the liberties that you can in jazz—understandably so; and you have to stick to the written note, and you have to do all the shadings in the music that it calls for. There is a *certain* amount of very subtle, uh-h-h, improvisation you can use but I would say *very* subtle. I think it is a different world completely.

WC: Would you say, though, that there are satisfactions in each field which cannot be found in the other? Satisfactions from playing swing or playing jazz that you can't find in classical music, and—

BG: And vice versa. Oh, yes, there is no doubt about that. After all, look at the *tunes* that you have to play, for instance, if you play a Mozart quintet. It's there for you and, as we say in the jazz idiom, they are the end, some of those songs—tunes, rather. Or in the Mozart concerto or in the Brahms quintet. Those are just great—wonderful pieces to play.

WC: Did you find that your training, or your studying, with Reginald Kell had an effect on your playing which you could recognize?

BG: Oh, yes, I think so. Of course, he's always played that kind of music ever since he ever played the clarinet. I think he is a great authority on the clarinet, and certainly a very schooled musician, and I think I learned a lot from him.

WC: Well, of course, all the great musicians have heard what went before, and have been influenced in varying degrees by the *best* of what went before. Who were the musicians who came on to the jazz scene before you did, Benny, who had the greatest effect on your musical thinking and playing?



The Original Benny Goodman band, circa 1935. Personnel: Jess Stacy, piano; Harry Goodman, bass; Gene Krupa, drums; Allan Reuss, guitar; trumpets—Harry Celler, Ralph Muzillo, and Nate Kazebier; trombones—Joe Harris and Red Ballard; saxes—Dick Clark, Bill DePew, Hymie Schertzer, and Arthur Rollini. Vocalist Helen Ward and Goodman are in front.

BG: Well, I think there was quite a few of them. Let's see, there'd be Joe Oliver on trumpet; and Louis Armstrong - of - course - I've - always - listened - to; Jimmie Noone, the clarinetist; Buster Bailey; Bix Beiderbecke . . . oh, I think quite a few of 'em. I can't even think of 'em all at the moment.

WC: I have been amused, Benny, for years about the comment, if it's true, that Bix Beiderbecke made when he first came on the stand, a little bit late, and you were already up there, and—

BG: You mean on the boat?

WC: On the river boat, that's right.

BG: On the river boat, yeah.

WC: And what were his exact words when he saw you on the stand?

BG: I think he said something like, "Say kid, get away from that clarinet," you know, "don't you monkey around with that instrument over there. That's somebody else's." He, of course, didn't know that I was going to play, because I was in short pants at the time.

WC: How old were you, Benny?

BG: Oh, let me see; I guess about 14. Mm-hm. *He* was a great musician. I got as much kick out of listening to him play, uh-h-h, that I ever did out of anybody else.

WC: Well, from all accounts, he was very pleasantly surprised when he heard you play on that occasion.

Well, Benny, there were many large bands—by that I mean larger than the traditional New Orleans jazz groups—which were playing some sort of swing long before you did with your orchestra: bands led by Earl Hines, Louis Armstrong, Cab Calloway, Erskine Tate, Charlie Johnson, Duke Ellington, Jean Goldkette, Fletcher Henderson, Chick Webb, Glen Gray, and so forth. Why do you feel all at once you attained such tremendous success as the King of Swing? Why was it that swing happened when *your* band happened rather than when the bands preceding you were happening?

BG: Well, that's a pretty hard question for me to answer; but I think it was probably on account of the particular band I had. We played many jazz numbers; and we also played—I always got a big kick out of playing a good *popular* song, if it could be arranged for that kind of a band. I mean something like *Goody Goody*, *It's Been So Long*, and *You Turned the Tables on Me*, *Angels Sing*; and I think they were a big help to this band, not by any particular *motive* but just because they just sort of happened that way. And I think the band had more of the feeling of a jazz band than any other band, at least they tell me that. (CHUCKLES).

WC: Of course, it was helpful that the *Let's Dance* program came on, too. That coast-to-coast—

BG: Oh, yes. Without a doubt. That was one of the first big breaks we ever had. Because it gave me a chance to get organized, it gave me a chance to get wonderful Fletcher Henderson arrangements, and kind of got us started really.

WC: Of course, the *leader* of your band was a pretty good musician, too.

BG: Well . . .

WC: I have always noticed that you have demanded perfection from yourself, and I wonder if that led to the, uh-h-h—if I may introduce this expression of the early swing era, or let's say the early '40s—"the BG Ray"?

BG: (LAUGHS).

WC: When the—(LAUGHS). Was that because you were demanding perfection of yourself and therefore you demanded it of others who perhaps did not have your musical ability and—or what was it?

BG: Well, it could be—

WC: Or shouldn't I have asked?

BG: No, it's all right. It probably was me getting mad at myself and (LAUGHS) reflecting it at the boys in the band. On the other hand, most of the boys have always gotten a (Turn to Page 18)

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The Real Goodman



Benny and wife Alice in an informal pose shortly after they were married.



Gene Krupa, Benny, and Teddy Wilson some 18 years ago.



An early band shot—Vido Musso, Pete Mondello, and Benny.

The Reel Goodman



Dunna Reed and Steve Allen as Alice and Benny Goodman in a film scene.



Teddy Wilson, Lionel Hampton, Allen, and Krupa jam on-screen.



Allen and trombonist Urbie Green are in the forefront.

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Meet Mr. Yaged: He's All For Benny Goodman, Body And Sol

By Leonard Feather

THE STORY BEHIND the story behind *The Benny Goodman Story*, so to speak, is that of a man who might best be described as Benny Goodman Twice Removed.

Sol Yaged, clarinetist à la king and familiar figure for years around the Manhattan jam sessions, obviously couldn't be born Benny Goodman.

When Hollywood signed Steve Allen for the film it was clear, too, that he couldn't even be a proxy BG. But when Steve Allen hired Sol to teach him clarinet and even took him out to Hollywood to work backstage with him, Sol felt a measure of long-awaited fulfillment that was ideally tailored to his long-standing role of the World's No. 1 Benny Goodman Fan.

Sol's Goodmanophilia (or Goodmanania) long has been celebrated in New York. He plays like Benny; he looks a little like Benny; he has a smile almost exactly like the Goodman grin; he talks about Benny constantly.

For the last year or two he has been a fixture at the Metropole, leading his own group, which recently made an LP for Herald. If he is ever mistaken for BG on a *Blindfold Test*, I'm sure he will just float away into cloudland.

"I FIRST MET Benny at one of the Camel broadcasts, around 1937," Sol recalls. "I was 14. He was wearing a white suit. I just walked over and shook hands and told him I'd been listening to him for quite some time. He gave me his autograph, too; I still have it home."

Sol didn't become a professional musician until much later, after years of nonmusic jobs and army service. "My first job was with a trio at Jimmy Ryan's, with Danny Alvin and Hank Duncan. I replaced Mezz Mezzrow, and Mezz has never spoken to me since."

The job lasted a year; later he worked at the Village Vanguard, and aside from a couple of pit band stints he's been in small combos ever since, though he had legit training and reads fast. Almost alone among jazz clarinetists, he's never played saxophone in his life.

ALL THROUGH THE years, Sol maintained his loyal study of the Goodman career; whenever BG was in town he'd run to rehearsals and record dates.

"By now," he was asked, "had Benny become aware of who you were?"

"Well, I don't know; he still kept calling me Pops. But he got so used to seeing me at rehearsals that one day he bawled me out for showing up late. 'Where you been, Pops?' he said. 'We've been here 40 minutes!' And he once said that I was around so much he ought to



Sol Yaged

put me on the payroll. And for the last couple of years he's been calling me Sol."

Benny was wonderful to him on the coast, says Sol, though most of his time was spent coaching Steve. "We used sound tracks from the picture to

JATP Opens Tour Of Europe Feb. 18

New York—This year's JATP European tour begins Feb. 18 in Oslo, Norway, and will spend that week in major cities of Norway, Denmark, and Sweden. The following week JATP travels through France, Holland, Switzerland, and Austria.

Two further weeks will be spent in Germany, plus 10 days in Italy. The final JATP week will be played in Israel, and all proceeds from the Israeli performances will be given by Norman Granz to the Israeli Red Cross.

Making the tour this year will be Dizzy Gillespie, Roy Eldridge, Flip Phillips, Illinois Jacquet, Gene Krupa, Oscar Peterson, Ray Brown, Herb Ellis, Ella Fitzgerald, and Don Abney. One or two horns also may be added.

show Steve where to come in and how to finger.

"I got records of the sound track and I have them home . . . They wanted to plug up Steve's clarinet, like when they made the Glenn Miller picture, they fixed Jimmy Stewart's trombone with two holes in the mouthpiece so when he blew into it, the air would blow right out again. But Steve had been studying for three or four months so we both figured why waste it?"

"SO I WORKED on his embouchure, and his tone really improved. He has a good ear, his music reading's improved, and he's very modest; he's a much better musician than he admits."

It wasn't long before Steve invited Sol to be a guest on his NBC-TV *Tonight* show. He's been on it five times to date, including one show Sol recalls most fondly, since he shared the limelight with Steve, Lionel Hampton, and Gene Krupa, and was thus in effect Benny's alter ego for a night. Then there was a night when he and Steve played a *Blues For Two Clarinets*, which he hopes they'll record together.

On still another occasion, Sol played the Mozart Clarinet Concerto in A, with Skitch Henderson at the harpsichord. But his most glowing recollection of all was the night *The Benny Goodman Story* was premiered in New York.

AFTER THE ADVANCE screening, everyone repaired to the Allen telecast. Sol was in his glory. There were Benny Goodman and Steve Allen and Sol himself, on the same bandstand, playing three clarinets, on *One O'Clock Jump*.

"I was dying to take a chorus," says Sol a little ruefully, "but Benny was giving out the solos, and he wouldn't let me play anything. But it was nice enough of him to let me play on the same stand with him."

We asked Sol whether Benny had ever offered Sol a token of friendship, such as an old clarinet.

"No," said Sol, "he gave Steve a clarinet but he never gave me one. But believe me, I'd even settle for one of Benny's old reeds."

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BG Interview

(Jumped from Page 13)

great kick out of any sessions we did that were successful, or any engagements we did that were successful; I found that they got just as much kick out of them as I did—as kind of a real good feeling about doing something well.

WC: Well, as a first-rate musician you are certainly qualified to be a first-rate critic. I'd like to hear your opinions of some of the other big orchestras contemporary with yours, and also some of the orchestras of the last several years.

BG: Well, for instance, who? Who do you mean?

WC: Well, for example, let's begin with those who were contemporary with the Goodman orchestra in the—on the dance-band side, first—

BG: Yes.

WC: Uh—Artie Shaw.

BG: Well, Artie always had a very good band. He was a good clarinet player . . . excellent clarinetist . . . and he did some very, uh . . . very good numbers.

WC: What about Tommy Dorsey? I recall at one time we youngsters were saying "Who's the greatest, Benny Goodman or Tommy Dorsey?"

BG: Well, Tommy has always had a great band. He made some wonderful records, namely, *Marie*, and *Dipsy Doodle*, and (SINGS) da-da-dih-daht-da—what was that?—what was that called do you know?

WC: *Opus No. 1*.

BG: *Opus No. 1*, and—I have admired many, many, many things that he has done. Of course, as a trombone player, I think he is just terrific.

WC: What was your feeling about Glenn Miller at his height?

BG: Glenn was always a *hard worker*. I don't think he was ever a great trombone player, but he loved music, he loved to get the most out of musicians, he was a great arranger, and he really liked it. And I think that really added up to what finally made him successful.

WC: Did you like the plan that motivated the Bob Crosby orchestra?

BG: (PAUSE).

WC: The plan of playing big-band Dixieland jazz—in a sense?

BG: (PAUSE) . . . Well, I don't know whether I did or not.

WC: Good; as long as you have a non-committal feeling, a non-committal answer is an honest answer.

BG: Yeah.

WC: What about the orchestras that some graduates of the Goodman orchestra fronted later on, like Harry James and Gene Krupa?

BG: Well, I don't think Gene ever had really a great band. Unless I am mistaken; I don't know. I think he played one or—a few good numbers, but I don't think as a bandleader—and I think obviously so, because after all he had to *lead*; the drummer was the leader, and that's a difficult kind of a thing. Uh-h-h,—who's the other you mentioned?

WC: Harry James.

BG: Well, there's—he's a terrific player. My *gosh* he's a terrific player and always—and still is, by the way; he played with us in the picture, and he's just a phenomenal trumpet player. That is a matter of personal taste; I know some people who don't think so; but he certainly has all the facility in the world on that instrument. And I think he has his ups and downs like any other musician, but basically he is just one of the top trumpet players in the world. And he did have some very good men in his band and made some very fine records.

WC: Have you found any pleasure in the records that were made by such bands as Woody Herman and Stan Kenton and Boyd Raeburn?

BG: (PAUSE) . . . Well, frankly, the last two I don't seem to have in my library so (LAUGHING) I'll have to say no.

WC: What about the first one?

BG: Woody? Woody *did* make some good records; I like the *old band*—oh, no, he made some *excellent* records, didn't he. With the, uh-h, with Bill Harris and that group. That was *terrific*. Yeah.

WC: Well, then, let's go back to some of your—when I say "your contemporaries" I mean—

BG: You're putting me on the spot; you *know* that, *don't* you?

WC: I *know*.

BG: (LAUGHS).

WC: When I say "your contemporaries," I mean bands which were operating at the same time that you began operating the Goodman orchestra. Such orchestras as those led by Jimmie Lunceford, Count Basie, and Duke Ellington.

BG: Well, I think they are three great bands. Duke, of course, has just made—just had a wonderful band. I *personally* always preferred his older band.

WC: By "older" you mean up to what period?

BG: I, uh-h-h—gosh I don't even know; but it seems to me I loved the band he had at the old Cotton Club. (CHUCKLES).

(Turn to Page 28)

Gretsch Spotlight

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Popular Records

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

Five-Star Discs

- John Leslie—**My Impossible Castle**/Fortune Teller (ABC-Paramount 45-9666)
 Bobby Scott—**Chain Gang**/Shadrach (ABC-Paramount 45-9658)
 Tony Travis—**Cullucan**/Speak To Me of Love (Victor 47-6389)

Four-Star Discs

- Champ Butler—**I've Reached the Point of No Return**/I Got Home (Coral 9-61556)
 Gary Crosby—**Noah Found Grace in the Eyes of the Lord**/Get a Load of Me (Decca 9-29779)
 Mr. Ford and Mr. Gibbonbones—**Isle of Capri**/Sheik of Araby (Coral 9-61561)
 Bill Haley—**See You Later, Alligator**/The Paper Boy (Decca 9-29791)
 Steve Lawrence—**Spiedo**/The Children and The Hawk (Coral 9-61563)
 Paris Sisters—**Oh Yes, You Do**/Lover Boy (Decca 9-29744)
 Tito Puente Ork—**Vibe Cha-Cha**/Everlasting Love (Victor 47-6370)
 Catrina Valente—**Siboney**/Temptation (Decca 9-29760)
 Vicki Young—**Steel Guitar**/Bye Bye For Just a While (Capitol F 3308)

Three-Star Discs

- Four Joes—**Honey, My Little Honey**/Anneline (MGM K12147)
 Bernice Gooden—**Penny, Nickle, Dime, and Quarter**/When I Go Away (Capitol F3306)
 Joel Grey—**Lies, Honey, Lies**/Slow and Easy (RCA 47-6378)
 Pop Wee Hunt—**Lullaby of Birdland**/It's All Been Done Before (Capitol F3309)
 Dick Jacobs Ork—**Saxophone March**/Come Sunday (Coral 9-61557)
 Johnny Long Ork—**Sweetest March**/Glorious Glorious (Coral 9-61559)
 Al Martino—**Close to Me**/Journey's End (Capitol F 3307)
 Bernice Reard—**Hold On to Your Hat**/Let Me Give You One Last Kiss (ABC-Paramount 45-9663)
 Billie Reavis Ork—**Zigeuner**/I'm Depending On You (Victor 47-6377)
 Jack Shindlin—**Head 'Em Off at the Pass**/Pie-in-the-Face (Coral 9-61564)
 The Toppers—**Honey, Honey**/George Washington (ABC-Paramount 45-9667)
 Helen Valdez Ork—**Hut in Haiti**/Merenque a la Mode (Decca 9-29752)
 The Wildcats—**Beatin' on a Rug**/Keep Talkin' (Victor 47-6386)

Packaged Goods

COLLECTORS SHOULD welcome four new collections of rare historical sides. *Composers at Play: Harold Arlen and Cole Porter* (Label "X" LP LVA-1003) features both artisans singing their own compositions in what can certainly be called inimitable styles. Porter also accompanies himself on piano. The dates are 1933-35 . . . *Fred Astaire* (Label "X" 12" LP LVA-1001) is a beguiling package of 1931-1933 sessions with Astaire singing to the accompaniment of the Leo Reisman orchestra. He is joined on two numbers by his sister, Adele. Included are selections from *The Band Wagon* and *Gay Divorcee*.

Love Songs by Russ Columbo pre-

sents that legendary crooner (who died accidentally in 1934) in 12 throbbing songs recorded in 1931-32 . . . *Young Bing Crosby* (Label "X" 12" LP) collates 1927-31 sides made by that redoubtable institution with the orchestras of Paul Whiteman and Gus Arnheim. All four of these sets have careful, perceptive notes by Orrin Keepnews.

Another excellent Crosby package is *The Voice of Bing in the 1930s* (Brunswick 12" LP BL 54005) which includes *Where the Blue of the Night Meets the Gold of the Day*. The 12 numbers in this set were cut in 1931 . . . Another nostalgically warming collection is *The Gay Caballero: Frank Crumit* (Label "X" LP LVA-1005) with dates from 1924-33 and including *Abdul Abulbul Amir*. Julia Sanderson is only on one track; has "X" any more of their duets? . . . And a fitting pairing for this kind of theatrical reminiscing is *The Immortals: Jolson and Cantor* (Epic 10" LP LN 1128). Among the songs are *April Showers* and *If You Knew Susie*. In contrast to Label "X" and Brunswick, Epic unwisely provides no notes or dates.

One of the country's most crisply imaginative, musically mature vocal groups has been excellently captured in *The Honey Dreamers Sing Gershwin* (Fantasy 12" LP 3-207). Elliot Lawrence and a skilled pickup band provide the backing. As Leigh Kamman points out in his intelligent notes, "in this

album, you will hear the Honey Dreamers fulfilling an ambition to work not only as vocalists but as vocal-instrumentalists taking the parts of brass, reeds, and strings in the orchestra." The arrangements and the energetically tasteful performances are a pleasure all the way.

Sidney Bechet's ballet, *La Nuit Est Une Sorcière* recently was premiered in Paris, and its score is now available in a performance by the Orchestre Symphonique under the direction of Jacques Bazire with Bechet soloing on soprano sax (London International WV 91050). Bechet's lyrical but slight theme has been inflated into a sprawlingly repetitious echo of 19th century romanticism in the sugary James Toliver arrangement. But Bechet himself is worth hearing, and the music as a whole makes for pleasant background listening.

A top dramatic actress of long standing, Susan Hayward, emerges as a singer in a set from the soundtrack of the Lillian Roth biographical pic, *I'll Cry Tomorrow* (MGM X-1180), and acquits herself admirably. Though lacking the polish of a professional singer, Miss Hayward indicates an ability to sing equally well with tenderness and gusto as she does on *Happiness Is a Thing Called Joe*, *Sing You Sinners*, and *I'm Sittin' on Top of The World*. MGM work is conducted by Charles Henderson. Set merits your consideration.

"THE BENNY GOODMAN STORY"

MUSIC SUPERVISION —

joseph gershenson

ADDITIONAL MUSIC BY—

henry mancini

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

Count Basie-Joe Williams

Every Day; The Comeback; All Right, Okay, You Win; In the Evening; Roll 'Em, Pete; Teach Me Tonight; My Baby Upsets Me; Please Send Me Someone to Love; Every Day

Rating: ★★★★★

This is Joe Williams' first LP with the Basie band. The first five have been previously released as singles. Of the new four, Joe's own composition, *My Baby Upsets Me*, is up to his high jazz vocal standard, but the three ballads lower the rating. Joe sings ballads effectively, but these are simply not good musical material. Both the melodies and the lyrics are pallid, and not even Joe can make them full-blooded.

I'd suggest Williams take more care in the selection of his non-blues vehicles. A voice of his strength and quality deserves superior songs. The blues in this set, however, roar through the speaker like the night trains in Tom Wolfe's books. For once, the Clef notes give arranger credits. (Clef 12" LP MG C-678)

Eddie Bert

Bert Tram; One for Tubby; Opicana; It's Only Sunshine; Conversation; Crosstown; Manhattan Suite

Rating: ★★★★★

Encore is another mature set by Eddie Bert, one of the most consistently stimulating trombonists in jazz. On the first four, he is joined by Joe Puma, Clyde Lombardi, and Kenny Clarke. The rhythm section cooks, and Puma is tastefully effective in his solo role and in the other assignments Bert's writing calls for. On the final three, Eddie's equally percolating rhythm team consists of Hank Jones, Lombardi, and Clarke, with the hard-swinging, full-toned inventive tenor, J. R. Montrose, providing several of his best choruses on record. Savvy goofs by giving no composer credits. Puma wrote *Sunshine*, *Tubby*, and *Opicana*, and Bert wrote the others except for the Jose Ferrer theme, *Conversation*, which receives here its best jazz treatment so far.

Eddie's writing is unpretentiously imaginative, well structured, and melodically attractive, and Puma's lines are pleasant. Eddie's liner notes are intelligent and lucid, but he should have had a copy of the recording by him as he wrote, since a few things don't happen exactly as he says in the liner (e. g. *Crosstown*). The label and envelope mix up *Sunshine* and *Opicana*. The listing above is the way Bert prefers the songs to be called. The set is recommended and is close to five stars. (Savoy 12" LP MG-12019)

Paul Bley

Topsy; My Heart; That Old Feeling; There'll Never Be Another You; Autumn Breeze; I Want to Be Happy; My Old Flame; Time on My Hands; Drum One; This Can't Be Love; My One and Only; 52nd Street Theme

Rating: ★★★★★

The 24-year-old Canadian pianist is backed by drummer Al Levitt with Percy Heath (7) and Peter Ind (5) bass. Bley has a good beat and individual, building conception on ballads and often, on medium tempos. On uptempos, however, he has some trouble here keeping his ideas fresh. Most impressive is his work on his own *My Heart*, Milt Jackson's *Autumn Breeze* (both sensitive ballads), and *Topsy*. Levitt is of considerable aid all the way, and the two bassists acquit themselves well, particularly Heath.

In view of Bley's improvement in his handling of ballads, his warmth and swing, the rating is this high. He still, however, has to conquer and occasional brittleness of tone, and brittleness of conception as the tempo increases. But his potential is clearly large. (Wing 12" LP MGW-60001)

Ruby Braff

Romance in the Dark; When You Wish Upon a Star; Ghost of a Chance; Wishing; Where's Freddie?; I'm in the Market for You; Sweet Sue; Linger While

Rating: ★★★★★

The Ruby Braff Special also includes Sammy Margolis, tenor and clarinet (1), Vic Dickenson, Walter Page, Nat Pierce, and Jo Jones. Ruby is vigorously himself — heatedly tender, richly swinging, and melodically flowing and imaginative. Margolis, a very good musician, isn't as forceful as he could be on this session and I know he can play better clarinet than he does on his one track with the instrument here.

Vic Dickenson is burringly humorous, as is his unique wont, and he swings with his customary relaxation. I wish though that sometimes he would take sustained fire more often. The rhythm section is good, but Nat Pierce too lacks in these performances the vibrant strength possessed by the leader of the date. The rating, then, is in large part for Ruby who, I expect, will never wear out his welcome on the jazz scene for me. (Vanguard 12" LP VRS-8504)

Johnny Eaton

My Funny Valentine; Sanctification; Flute Cake; Pick Yourself Up; All the Things You Are; Babbitry; The Nearness of You; Wholly G; When Johnny Comes Marching Home

Rating: ★

College Jazz: Modern features five Princetonians — pianist Eaton, vibist Dick Lincoln, bassist Eddie White, drummer Alan Bergman, and flutist John Solum. All have strong backgrounds in classical music. Eaton, I

understand from friends in the classical field, is particularly promising as both classical composer and pianist. And from this recording, I'm also impressed with the skill and tone (from a classical perspective) of flutist Solum.

But this session is supposed to be jazz, and as such it is the most depressingly static, too often "cute," and always unswinging album I've heard in many years. As a jazzman, Eaton is the least of these five, and the rating is largely due to him. George Avakian begins his notes by stating: "In years to come, this album may well be thought of as one of the important record debuts of this generation."

I'll counter with another prediction — in years to come, this album will either be mercifully forgotten or will be remembered either as a curio in relation to a later successful career in classical music by Eaton or as an especially hollow example of how pretentious and emotionally shallow pseudo-modern jazz could be.

Here are some of the many things wrong with this set: 1) rhythmically, these five play with a weak, bloodless beat; 2) despite Eaton's assertions to the contrary to the notes, these men, particularly Eaton, do not play "with simple unaffected directness"; his playing especially is contrived, often gimmicked with superimposed classical borrowings, and essentially, lacking in musical taste; 3) the most serious defect of all is that there is no audible evidence that these men have any roots in jazz; it's obvious their playing roots in jazz are less than minimal, but I doubt whether they have even a listening knowledge of jazz from Joe Oliver to Duke to Pres to Bird.

There is an arrogance involved here (how conscious it is I have no way of knowing). Eaton and his colleagues well realize the years of specialized training and listening-playing experience necessary to begin to function well in classical music. The same requirements are true for anyone who wants to play jazz. You can't come into jazz cold, no matter how much technique and knowledge of music theory you have, and expect to absorb the language and its traditions instantly by a combination of cuteness and condescension.

To give you an idea of what I really think of this album, I longed for Turk Murphy before it was halfway through. George Avakian makes very few mistakes, but he pulled a beaut here. (Columbia 12" LP CL-737)

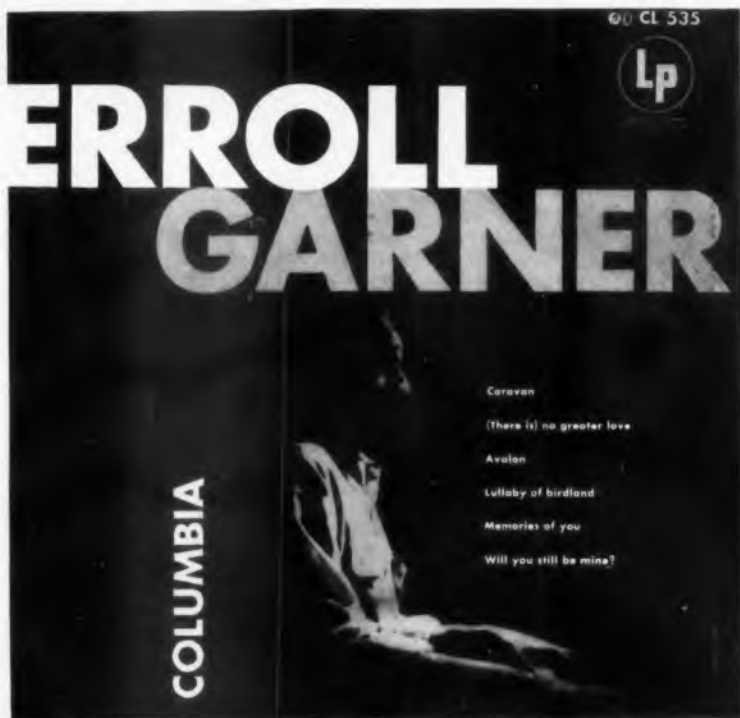
Bud Freeman

Newport-News; At Sundown; Exactly Like You; Let's Do It; But Not for Me; Stop, Look and Listen; Dave's Blues; I Remember You; Perdido; You Took Advantage of Me

Rating: ★★★★★

On the first five, Bud heads a unit containing Ruby Braff, Ken Kersey, Al Hall, and George Wettling. On the final six, his associates are Hall, Wettling, and Dave Bowman. Bud gets

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good support from all concerned, especially Braff, and Bud himself is, as always, swinging, cohesive in his conception, and warmly authoritative. As Ruby Braff said in the last *Beat*, "no matter what instrument you play, it is a great loss not to have caught him, and you must positively hear this man."

Bud wrote the first two pleasant, flowing originals, while the third is by Bud and Dave. Dig the ingenious cover by Burt Goldblatt. (Bethlehem 12" LP BCP-29)

Dexter Gordon

Silver Plated; Cry Me a River; Rhythm Mad; Don't Worry About Me; I Hear Music; Bonna Rue; I Should Care; Blowin' for Dootsie; Tenderly

Rating: ★★★

Tenor Dexter Gordon, formerly with Hampton, Eckstine, and many combos along 52nd St. in the mid-'40s, is now headquartered in the Los Angeles area. His swinging rhythm section on this date is composed of Leroy Vinnegar, Chuck Thompson, and pianist Carl Perkins, about whom several eastern musicians, particularly Miles Davis, have been talking with enthusiasm.

On three numbers, Jimmy Robinson's competent but not individual modern trumpet is heard. Perkins' work is marked by an infectious rhythmic drive. His conception, however, could be more imaginative. Gordon swings hard and has a virile tone, but in his case, too, it's a matter of his conception being competent but hardly distinctive or newly illuminating. All the slight, riff-built originals are by Gordon. (Dootone 12" LP DL 207)

Lenny Hambro

I Get a Kick Out of You; The Lonely One; Moon Slippers; Easy to Love; Hoof Beats; Slave Girl; Moonlight Becomes You; Heat Wave; Imagination; Message in Minor; Thanatopsis

Rating: ★★

Message from Hambro is a disappointment. Altoist Hambro, who doubles here on flute, heads a unit composed of ex-Gillespieite Wade Legge, piano; Dick Garcia, guitar; Clyde Lombardi, bass; Mel Zelnick, drums. The latter four are swingingly proficient and deserve a considerably higher rating. The warmly imaginative Garcia's solos are especially notable and provide the high points of the LP.

But Hambro, who has worked with Krupa and Machito, just doesn't make it here as a jazzman, and since he has so much solo space, the rating is this low. Lenny is a skilled technician and obviously a professional. But his tone on both instruments is coldish and too "legitimate" for jazz. His ideas are well constructed but are seldom fresh, judged by jazz criteria. His beat, too, is accurate, but lacks deeply swinging pulsation.

Lenny's originals are generally attractive, but he plays them as if he were performing for a salon party. And his routines on the standards are un-

imaginative and stiff. George Avakian would have occupied his time more fruitfully had he given this LP time to Garcia. (Columbia 12" LP CL 757)

Coleman Hawkins

Running Wild; I'll Never Be the Same; When Your Lover Has Gone; Blue Room; The Breeze and I; What's New; I'll String Along with You

Rating: ★★★★

In *Accent on Tenor*, Hawkins utilizes Ernie Royal (4), Eddie Bert (4), Earl Knight, Wendell Marshall, and Osie Johnson. Urania's jazz head, Sidney Gross, inserted himself on guitar. Hawk is the actual as well as the top-billed star of the session, playing with seemingly endless power, ideas, and that big, life-sized tone. On the band sides, he gets first-rate support from Bert and the underrated Ernie Royal.

Unfortunately, Earl Knight switches from piano to syrupy organ on a couple of tracks. (Whose idea was that?) Knight besides, while a competent rhythm section man, could have soloed with more imagination. Beat, guttiest track is Bean's *My Own Blues*. No Coleman Hawkins album is a waste of loot. (Urania 12" UJLP-1201)

Teddi King

Why Do You Suppose; Over the Rainbow; This Is Always; Fools Fall in Love; I Didn't Know What Time It Was; I'm in the Market for You; You Hit the Spot; Something to Live For; You Can Depend on Me; Old Folks; Like a Ship Without a Sail; You Turned the Tables on Me

Rating: ★★★

Now in Vogue is the title of the set, a reference to Miss King's appearance a few months ago on the pages of that trade magazine for mirrors. Teddi is accompanied with taste but little fire by Billy Taylor, Bob Brookmeyer, Nick Travis, Milt Hinton, Sol Schlinger, Gene Quill, and Osie Johnson. As usual, Teddi's voice quality per se is of crystalline beauty and freshness. But her use of that voice on this set is neither deeply moving nor especially swinging. Compare her singing here with her badly recorded, badly accompanied first album (Storyville 302) on which, however, she sang with much more warmth and forcefulness of emotion.

This new LP is superior pop singing and would have received a higher rating elsewhere in this magazine, but if Teddi is still concerned with being a jazz vocalist, she has to relax more, and she has to learn to wail. The notes contain an interesting, informal history of jazz in Boston by Father Norman O'Connor, and Burt Goldblatt has chosen a charming print for the cover, but it is a print that also illustrates what's wrong with Teddi's singing here—the girl on the cover is so demure. (Storyville 12" STLP 903)

Herbie Mann-Sam Most

Fascinating Rhythm; Why Do I Love You?; It's Only Sunshine; Love Letters; Let's Get Away From It All; Flying Home; I'll Remember April; Empathy; It Might as Well Be Spring; Just One of Those Things; Seven Come Eleven

Rating: ★★★

Co-leaders Mann and Most blow flute all the way on this (with Herbie also playing alto flute) and their rhythm section consists of Joe Puma, Jimmy Gannon, and Lee Kleinman. Both Mann and Most are flexibly able to adapt the flute to jazz, but frankly, a whole 12" LP with so much sameness of instrument sound is apt to become wearying (I began to long for just one trumpet or tenor chorus). Joe Puma, however, helps a lot.

Contributing to this "too much of a good thing" aura are the eight out of 11 arrangements that were written by Russ Garcia. These scores are skilled but they are somewhat too slick when contrasted with the freer-sounding *It's Only Sunshine* (Puma), *Empathy* (Most), and the "head" on *Seven Come Eleven*. Sampled from time to time, there are kicks to be had from this set, but swallowed whole, there's a superfluity of flute and not nearly as much care in programmatic balance and freshness as in Herbie Mann's recent solo flute LP on Bethlehem BCP-24. (Bethlehem 12" LP BCP-40)

The Jazz School

I've Found a New Baby; Moroccan Blues; Old Gold; Golden Touch; Evening Lights; It Don't Mean a Thing; Take Nine; Everything Happens to Me; Don't Blame Me; Body and Soul

Rating: ★★★★

Jazz as viewed and played by three different combos. On the first swinging four, drummer Art Mardigan heads a unit with Don Joseph, cornet (who should be heard more on record); Milt Gold, trombone; Al Cohn, tenor; John Williams, piano; Teddy Kotick, bass. Cohn and Williams kick the hardest. *Evening Lights* and *Body and Soul* are good (especially *Body*) but not outstanding trumpet solos by a Boston trumpeter of large potential, Joe Gordon, (*Lights* also has some first-rate tenor by Charlie Rouse). Gordon's rhythm section here is composed of Junior Mance, Jimmy Schenck, and Art Blakey.

The other four, beginning with *It Don't Mean a Thing* represent the debut as a leader of Ellington tenor, Paul Gonsalves. With him are Clark Terry, baritone Porter Kilbert, the swinging pianist, Junior Mance, drummer Eugene Miller, and the big-toned Chubby Jackson. On the first two Gonsalves numbers everybody swings hard; the second two are relaxed solo excursions for Paul. On all four, he plays some of his best tenor on record and indicates the continuing viability of



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The Modern Jazz Quartet

Ralph's *New Blues*; *All of You*; *I'll Remember April*; *Soon*; *For You, For Me*; *For Evermore*; *Softly as in a Morning Sunrise*; *Concorde*

Rating: ★★★★★

A characteristic night club set by the MJQ, ranging from Milt's easy-wailing ode to Ralph Gleason to the softly lyrical *All of You* illumined by Milt; the stimulatingly brisk, deeply swinging work of Milt and John in *April*; the tasty Gershwin medley; the gently pulsating *Sunrise*; and John's fresh, fugal *Concorde* that is simultaneously strongly within the jazz mainstream tradition in terms of feeling and beat. The MJQ way is obviously not the only way modern jazz is productively evolving, but it's an important path.

One critic recently commented that John Lewis is writing and playing what he "wants" rather than what he "knows." I am neither a psychoanalyst nor am I adept in telepathy, so I perforce rely instead on the empirical evidence presented by my ears and feelings. As a result, I am grateful as a nonmusician listener for the warmth, imagination, compositional freshness and musical integrity of Lewis and his superb associates—Jackson, Percy Heath, and the unusually tasteful Connie Kay whose first record with the MJQ this is. The potential of the MJQ has been far from fully realized, but the unit is wisely moving slowly, soundly, and so far, rewardingly. (Prestige 12" LP 7005)

Barney Kessel, Vol. 3

Begin the Blues; *Louisiana*; *Happy Feeling*; *Embraceable You*; *Wail Street*; *Indiana*; *Moten Swing*; *Midnight Sun*; *Contemporary Blues*; *Don't Blame Me*; *12th Street Rag*

Rating: ★★★★★

To Swing or Not to Swing is an album that should bring pleasure so long as there are jazz-oriented ears to hear. With Barney are Harry Edison (7), Bill Perkins (3), Georgie Auld (4), Irving Cottler (8), Shelly Manne (3), Jimmy Rowles, Red Mitchell, and Al Hendrickson, rhythm guitar. Four numbers present Barney alone with rhythm. Rhythmically, this is one of the happiest recordings of recent years and is a particularly graphic aural definition of the verb "to swing."

As for melodic and harmonic conception, everyone is in very good form, with the most memorable kicks from Edison and Kessel. This is the kind of jazz that causes one to forget about labels, styles, and "schools." The music here is so relaxed and basic a part of the mainstream that all it requires are open ears and a foot to move. Listen, by the way, to the excellent bass work of Red Mitchell. The recording technically has wonderful presence. The three

swinging originals are by Barney and the cleverly apt cover is by William Claxton. (Contemporary 12" LP C 3513)

Jimmy Rushing

See See Rider; *It's Hard to Laugh a Smile*; *Every Day*; *Evenin'*; *Good Morning Blues*; *Roll 'Em Pete*; *Don't Cry, Baby*; *Take Me Back, Baby*; *Roll and Roll*

Rating: ★★★★★

Listen to the Blues is Jimmy's second album for Vanguard. On this set, he leads Pete Johnson, piano; Rudy Powell, alto and clarinet; Lawrence Brown, trombone; Walter Page, bass; Emmett Berry, trumpet; Buddy Tate, tenor; Freddie Greene, guitar, and Jo Jones, drums.

As on the first LP, Jimmy sings the blues with a richly personal, mature conception that ranges from hard-rolling drive to a tenderness that Jimmy projects more sensitively than most other blues singers. Jules Halfant's cover portrait catches this latter quality beautifully, and it's Vanguard's best jazz cover thus far. Of the hornmen, Tate and Brown are very good; the long underrated Berry is superb. The rhythm section is perfect for this context, and it's particularly warming to hear Pete Johnson again (dig his power in *Roll 'Em Pete*).

Every Day, John Hammond's notes point out, was written by Big Bill Broonzy "although the label credits tell a different story." Brown, by the way, proves that he fits as comfortably into these blues as he did into Ellington's. Excellent sound reproduction. (Vanguard 12" LP VRS-8508)

The Brothers Sandole

Wings over Persia; *Way Down*; *Drums*; *Perhaps One Touch of . . .*; *Grenadine*; *The Boys from Istanbul*; *The Tamaret*; *Arabu*; *Pieces of Eight*; *Magic Carpet*

Rating: ★★★★★

Modern Music from Philadelphia is a valuable, generally stimulating LP introduction to the compositions of Adolph and Dennis Sandole. Adolph wrote six and Dennis four, and Dennis also plays guitar on *Perhaps*. The solos are by John LaPorta, Art Farmer, Teo Macero, George Barrow, Sonny Russo, and an able Philadelphia pianist, Al Del Governatore. In the rhythm section, Milt Hinton and Wendell Marshall alternated on bass with Clem DeRosa on drums. Two limiting factors in the performance aspect of this set are DeRosa's insufficient swinging and LaPorta's frequently annoying and surprisingly chilly stridency in most of his solos. Farmer and Barrow are particularly good.

The compositions themselves, despite several of the unfortunately cornball titles, indicate not only sound musicianship but a real melodic gift, a feeling for a range of moods, and a personal way of coloring their structural outlines via apposite rhythmic shifts and har-

monic shadings. I would rather that at least half the notes had been by the Brothers Sandole themselves with specific discussions of the music. Fantasy deserves credit for having recorded the Sandole brothers. I hope they plan a sequel, but with a more swinging drummer and a warmer LaPorta. (Fantasy 12" LP 3-209)

Johnny Smith

Django; Wait 'Till You See Her; 0500 Blues; More Bass; Un Poco Loco; Easy Living; Old Girl; Little Girl Blues; Tired Blood; Spring Is Here

Rating: ★★ ★

This is more varied than Smith's usual recitals, both with regard to the program and to the fact that Johnny gives more solo space than heretofore to his associates, who are, in this case, pianist Bob Pancoast, drummer Mousie Alexander, and bassist George Roumanian.

Smith is especially to be commended for enriching his book with such superior originals as John Lewis' *Django*, which Johnny plays, particularly the intro and close, with warm sensitivity, and Bud Powell's *Un Poco Loco*, which, however, lacks here some of the intensity of the original, though it's one of the best uptempo Smiths I've heard.

Collectively and in solo passages, Smith and his men are at their best on slow, lyrical tunes. If they also had the drive and passionate swing to make the uptempos come more vibrantly alive, this would get the full rating. Firstrate recording, in which Smith's guitar was cut in a new and successful way, is described in the notes. Two tracks—*Wait 'Till* and *Little Girl Blue*—present Smith unaccompanied. Why aren't all the composers' credits given? (Roost 12" LP 2203)

Joe Sullivan

Gin Mill Blues; That's Aplenty; A Room with a View; Sweet Lorraine; Hangover Blues; Little Rock Getaway; Honeysuckle Rose; Summertime; Fido's Fantasy; My Little Pride and Joy; I Cover the Waterfront; Farewell to Riverside

Rating: ★★ ★★

The title of this welcome set is *New Solos by an Old Master*. It was recorded in San Francisco in 1953 with bassist Dave Lario and Smokey Stover on four of the sides. Joe as the able notes by Orrin Keepnews indicate, was influenced by Jelly Roll, Earl Hines, and Fats Waller. I would also add Art Tatum (c.f. Joe's *Sweet Lorraine* here). As Joe's musicianship and confidence grew, he shaped his own style, one of impressive power and imagination within the traditional jazz context.

As Keepnews adds, "His solo work of recent years would seem to have expanded his horizons to include the sort of lyricism-tinged-with-moodiness to be found in numbers like *Summertime* and *I Cover the Waterfront*."

Even on these, the lyricism has guts, and *Summertime*, for example, is a deeply probing, hard-handed example of the best of Sullivan. All the way through, there are Joe's driving, striding beat; his quick, almost savage breakway punctuations, and the feeling that this is one man who hides none of his emotions from his instrument.

Recording quality could be better, but this would be worth having even on low-fi. Half the originals are Joe's, two of them are world-mellowed standards. Last number is a boogie-woogie. (Riverside 12" LP RLP 12-202)

Art Tatum-Roy Eldridge

Night and Day; The Moon Is Low; In a Sentimental Mood; This Can't Be Love; I Won't Dance; Moon Song; You Took Advantage of Me; I Surrender, Dear

Rating: ★★ ★★

Having recorded Tatum with Benny Carter and Louie Bellson (Clef MG C-643), Norman Granz continues his Tatum-with-horn series by joining Art with Roy Eldridge and Alvin Stoller on drums. This time a bass, John Simmons, has fortunately been added. Tatum these days is not an optimum comper for an improvising horn. He's so busy in the background that he tends to restrict the soloist (contrast his accompaniment here with the more functional, better feeding background he gave Joe Thomas and Ed Hall in series of 1941 Decca sides).

Yet Art swings so fully both behind Roy and in his sweeping solo passages that an outstanding album has nevertheless resulted from this fusion. Roy plays with exciting intensity and the kind of whole-heart-and-body warmth that many of the younger trumpeters lack.

As for Art, granted his penchant for superfluous filigree work, the man wails with so basic a jazz beat and feeling that I cannot understand those who deny his place as a major jazz artist. The depth and imaginative consistency of his conception over the years is a subject for debate, but not Art's dazzling mastery of time and his inimitably personal and influential voice. (Clef 12" LP MG C-679)

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BG Interview

(Jumped from Page 18)

WC: Oh. Really.

BG: (CHUCKLING) Yeah, I go back that far. And, uh-h-h, later than that too. Uh-h-h, I know that Duke won't feel offended by that because sometimes that's the way I feel about my own band (LAUGHS). And Count Basie I understand has got a terrific band right now; got a wonderful band. And Jimmie Lunceford had some wonderful people in his band and made some great records.

WC: He had a style that a number of orchestras are using today.

BG: Well, as a matter of fact that's true, isn't it, huh? Who do you mean by that. I'll ask you.

WC: Well, Billy May has made some use of it—

BG: That's right.

WC: And when I heard Count Basie's current orchestra—

BG: Yeah.

WC: —the other night at Birdland in New York, it seemed to me that the sax section was using some of that wonderful Lunceford attack along with that wonderful Basie beat and dynamics.

BG: Well. That's interesting. I'll have to check up on that.

WC: Well, let me ask you one more set of questions relating to a new topic, Benny. Since the motion picture has been made of incidents in your life, naturally the obvious question, first, is what is your opinion of the job that Steve Allen did in portraying Benny Goodman?

BG: Well, I think he did an excellent job. I think he's a good musician, he's a good actor, and he particularly learned how to play the clarinet so that he could look right in the film, and I think he did an excellent job all the way through.

WC: Of course, it was your playing on the soundtrack.

BG: Oh definitely. Yes.

WC: Well, it's interesting to note that even though Steve Allen learned to play clarinet so that he could synchronize the picture of his—

BG: Well, in order to look right; you know.

WC: Yes.

BG: Absolutely; he had to look right.

WC: In spite of that fact, if you don't mind my mentioning what will now be a competitor's records, Steve has just put out an album called *Steve Plays Benny* in which he, with an orchestra, plays several of the selections associated with you; but when it comes time for the clarinet solo, he plays piano.

BG: Really?

WC: Yes.

BG: Well, I must listen to that. 'S very nice.

WC: One final question. Do you feel, Benny, that the motion-picturization of musicians' and entertainers' lives—

The BG Story

(Jumped from Page 11)

He finally agreed on Krupa and Teagarden, but insisted on Mannie Klein for first trumpet, and a fast-reading tenor player for the Schutt arrangements. My hopes for a jazz date were out the window by this time, and I was horrified by the thought of what the English fans and critics would say about my first jazz date.

BENNY HAD WANTED at least one rehearsal before the date, but luck was with me there. Both Krupa and Jack Teagarden were in Boston with Mal Hallett, and were lucky to be able to get down in time for the date itself. When the band was finally assembled the following Wednesday in Columbia's studio at 55 Fifth Ave., I saw the faces of Gene and Jack, Mannie, Artie, Dick McDonough, Joe Sullivan (he couldn't read so well, another victory for me) Charlie T., and a tenor player called Artie Karle.

The first arrangement Schutt pulled out was of a minor current Broadway plug tune, *Ain'tcha Glad*. What with a long arranged intro, bridges before and after Jack T's vocal, and an impossible stiffness throughout, things were off to the most miserable of starts. Benny was the first to see it, and throughout most of the arrangement set some fine riff backgrounds, assigned eight and 16-bar solo spots, and managed to create a record that pleased both pop and the more sophisticated fans. The next tune was *I Gotta Right to Sing the Blues*, one of Harold Arlen's greatest, and the arrangement was soon in shreds. Benny made it into a display piece for Teagarden, and put himself in a subordinate role.

By this time Jack and Gene were nervously looking at their watches for the last possible train back to Boston. The session was ended, a cable dispatched to London asking permission to complete the date the following week, and I left the studio wiser than before. It was obvious that Benny had enormous and unsuspected qualities as a commercial bandleader, in addition to instrumental genius. But somebody had to rekindle his faith in jazz.

AT THIS MOMENT Benny got a minor break from the financial plight of the American Columbia Co. Ben

(Turn to Page 41)

you, and Glenn Miller, and Al Jolson, and Ruth Etting, and so forth—marks a high point, an end of an era; or a point for a fresh advance?

BG: Well, I don't see why there can't be both, you know. Certainly as far as I'm concerned, the picture's— (LAUGHS) very nice to have, and it is a great tribute, and I appreciate that; but I think I'll still be playing the clarinet and practicing a little. (CHUCKLES).

WC: Thank you very, very much, Benny Goodman.



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Allen Continues In Goodman Mood

By Leonard Feather

THE FACT THAT Steve Allen plays the title role in *The Benny Goodman Story* is, of course, reason enough in itself for the devotion of a *Blindfold Test* to him. But Steve's kaleidoscopic career has qualified him in several other respects for the role of music expert.

On his nightly NBC-TV show, he has done more than anyone else in television to bring the greatest jazz talent to the widest possible audiences. As a pianist and composer, and more recently as a student of clarinet, trumpet, and other instruments, he has shown an interest and musicianship far beyond the call of video duty.

For Steve's *Blindfold Test* I informed him that all the records would be directly or indirectly connected with Benny Goodman. Aside from this, he was given no information, either before or during the test, about the records played.

The Records

1. **Benny Goodman Ork. Life Goes to a Party (Victor). 1937. Harry James, trumpet, arr.; Jess Stacy, piano.**

It sounds to me like Benny Goodman band—this doesn't require too much intelligence, I guess. I think I heard this before, a long time ago; it sounds like around the 1937 period. The piano sounded like Jess Stacy—at least, it didn't sound like Teddy Wilson, let me put it that way—and it was probably Harry James on trumpet; the power and style suggested him, anyway.

It's a sensational arrangement; all they have to do is record it again today, and it'll be as good as anything they're doing. It certainly doesn't sound old-fashioned. I'd rate this five stars.

2. **Benny Goodman Sextet. Cherokee (Capitol). Red Norvo, vibes Jimmy Rowles, piano; Al Hendrickson, guitar. 1947.**

This too deserves a top rating; it's a wonderful—I was going to say swinging side, but I'm getting awfully tired of hearing that word; we'll have to come up with a new word next year—so I'll say it for the time being, a great swinging record.

It sounds like a later period, around 1940. I can't remember just when Charlie Christian died but I'll have to guess this is Charlie, though I could be wrong there. I'm sure I heard Benny and Hamp, but for some reason I'm not certain that it's Teddy Wilson. I know Mel Powell's style; it didn't sound like him to me; my chronological history of the Goodman band is a little hazy.



Steve Allen

This shows off one facet of Benny's work to advantage: he has a great trick of anticipation, or kind of rushing a phrase, getting in there just a little bit before you expect to hear it. It really gives the beat a kind of a boot. Wonderful record; five stars.

3. **Ben Pollack. He's the Last Word (Label "X"). 1926 (Goodman's first recorded solo.) Glenn Miller, trombone, arr.; Fud Livingston, tenor; vocal not identified.**

Boy, you've got me here . . . Sounds like music from the Ben Pollack period, well up in the early '30s. Must have been Benny's clarinet there; the tenor solo had that old Frankie Trumbauer sound, but probably just because it was from that period. The arrangement has much the same feeling as some of the arrangements in the early part of the Goodman picture, in the Ben Pollack part of the story.

I couldn't tell whether there were two girls singing or three, the quality is so thin; I don't know whether this was somebody big like the Boswell Sisters, or what have you. For its day, I suppose, this might have deserved about four, but by present-day standards you really can't rate it at all.

4. **Benny Goodman Ork. Blue Lou (Capitol). 1955 Neal Hefti, arr.; Ruby Braff, trumpet; Boozie Richman, tenor.**

Can I hear that trumpet solo again? . . . This record has a little more modern sound to it, although that Goodman band can fool you; you can think it was 1944 and find out it was made back in 1938. But, just to say a number, I'd say it sounds kind of 1942-ish to me.

The tune is *Blue Lou*, of course; I don't know who could have done the arrangement . . . Trumpet sounds like somebody like Buck Clayton. Beautiful chorus. This again sounds like one of Benny's best, and why I never heard it before I don't know. Top rating.

5. **Benny Goodman Sextet. Behave Yourself (Capitol). Ca. 1949. Goodman, vocal; Jake Porter, trumpet; Mel Powell, piano; Alex Kramer, Jean Whitney, composers.**

Kind of a tough one to talk about, again; first, it sounds like a fairly new record, secondly the engineering job is a very good one. All the instruments are well picked up. Maybe the trumpeter is Ruby Braff, since it's recent. I'm not familiar with the tune; might be an old Fats Waller tune or something. Also that word "rug-cuttin'" might tend to date the composition of the tune, if not the performance.

This record will remind a lot of people of something that they may not know or may have forgotten; that Benny does sing. I'll be darned if I knew who the piano player was; he had a kind of a beat like Fats Waller in a couple of places, but, of course, I don't think it was Fats. I'd give this about 3½, I guess.

6. **Adrian Rollini Ork. Somebody Loves Me (Brunswick). 1934. Goodman, clarinet; George Van Eps, guitar; Arthur Rollini, tenor; Bunny Berigan, trumpet; Jack Teagarden, trombone.**

This test is going to end up making me look like I know less about Benny Goodman than anybody in town! . . . The only name that comes to my mind again is Ben Pollack; there were several other bands at this time that had that general sound. That was Benny's clarinet in there; and a beautiful trumpet chorus that could have been anybody like Jimmy McPartland or somebody in Bix' style. The trombone was a little Teagarden-ish; one of the sweeter-toned rather than one of the sweeter-toned trombonists, anyway.

Again, it's kind of impossible to rate by today's standards; for its own day, I guess, it might have been worth four or five stars.

7. **Ralph Flanagan. Goodbye (Rainbow). Artie Baker, clarinet; Flanagan, arr.**

The last part of this record sounds like the Glenn Miller band. Since I never heard the record, it might have been one of those many army things—or air force things—they did. Consequently, or even before, I had the feeling that if that was Benny, he was playing with a little different sound. He

had a kind of more hollow, legitimate sound than he usually plays with.

I'm trying to think of some of the guys like Peanuts Hucko, Bill Stegmeyer, or somebody like that, who used to occasionally—for laughs or something like that—play a little bit like Benny, and if it wasn't one of those two fellows, then I haven't any idea who it was.

It's a great arrangement of a great tune; a Gordon Jenkins tune that has not got the attention and the praise that it deserves. It's a real classic to my mind. There are a lot of fresh things in it, and it doesn't sound like any other song ever written.

It's a minor tune, but it ends the main phrase in a major—you know, at the end of the 32—if it is, I didn't even check if it was 32 bars. Anyway, it's an odd construction, and it's a beautiful thing. I'll give it a rating of four stars.

8. BG with Strings. Goodbye (Columbia). Ca. 1951.

You've got me again. I don't remember ever hearing that Benny made an album with strings, so acting on that little bit of ignorance, I will guess that that's not Benny, but whoever it is deserves a real pat on the back because he has a real lyric sound, a beautiful tone. Sounds a lot like Benny, but a couple of things about the phrasing made me guess it's not. There's nothing that says a guy has to play that tune the same every time. Here again you

can see what a beautiful song this is. I like this one. I'll give this a rating of 3½.

9. Benny Goodman and His Boys. Blue (Brunswick). 1928. Jimmy McPartland, trumpet; Benny Goodman, baritone and alto; Glenn Miller, arr.

Well, I'm beginning to feel that I don't know anything about music! That sounds like somewhere around the late '20s—1928 or so—and nothing in there sounded like Benny Goodman to me. I heard an alto sax that sounded kind of Jimmy Dorsey-ish, but that was probably the sound rather than the idea.

There was a fine trumpet chorus for its day and not even disgraceful by today's standards, but the mute prevented me from picking up anything I could recognize as a sound—a tone—so whether it was anyone like Bix or Bunny I don't know. Guess it was somebody like them, but I wouldn't say for sure it was one of them.

There again, it could have been any one of a number of bands, Frankie Trumbauer or Ben Pollack or just a bunch of pickup guys. For its own day I think the solos were excellent, but it's so old-fashioned that I don't know how good or bad it was otherwise. Give it a four.

10. Benny Goodman Ork. The Earl (Columbia) 1941. Mel Powell, piano, comp., arr.

I'm pretty sure that's a Mel Powell

arrangement and composition from somewhere around 1940, I guess. I think it's called *The Earl*, and if it isn't it might be called *The Count*, but it should be called *The Earl*.

Powell was, at this period, my favorite piano player, and possibly still is; and this gives me a chance to cop a plea for failing to recognize his playing, if I have on any previous record, because he's one piano player who's so versatile and so talented that he can play like anybody he wants, and every so often he decides to play like somebody else.

Musicians know him as a fine arranger, but most people just know him as a good piano player. He was arranging things like this, and *I'm Here*, and *The Count* and a lot of great stuff around '40 for Goodman. I give this a top rating—five.

Russo Jazz Ballet Gets Europe Premiere

Monte Carlo—At presstime, the Festival Ballet company (an English unit headed by Anton Dolin) was set to premiere a new ballet with a jazz-based score by Bill Russo on Jan. 19. Choreography is by Wolfgang Brunner, and the leading dancer is likely to be Belinda Wright. The premiere probably marks the first time a leading ballet company has directly commissioned a score from a jazz writer.

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Counterpoint

By Nat Hentoff

Notes Between Sets: A commendably painstaking addition to jazz historiography is *King Joe Oliver* by Walter C. Allen and Brian A. L. Rust. This soft-covered monograph of 162 pages contains a biography and discussions of King Joe's character and influence that represent a composite of a large number of interviews with musicians, several now dead, together with the authors' thorough research into other available sources. There is also an impressively complete discography that tries to clear up which sides really have Oliver and which, though ascribed to him, do not. There are pictures, a detailed bibliography, and a careful, long-needed clarification of Joe's compositions and what happened to them. The book is available at \$2 from Walter C. Allen, 168 Cedar Hill Ave., Belleville 9, N. J. I hope that eventually every major figure in jazz history—and for that matter, the key minor ones too—will find as devotedly accurate a set of historians as Allen and Rust . . .

If, like myself, you have been led to an active curiosity concerning the lore of the Mississippi River via Mark Twain and the tales of the jazzmen who played the riverboats, I'd recommend your examining B. A. Botkin's *A Treasury of Mississippi River Folklore* (Crown, 620 pp., \$5). In addition to a couple of jazz bits, there's a separate chapter with musical examples called *Where the Blues Began* plus hundreds of nonmusical stories that make for absorbingly diverting browsing . . .

MY FIRST CONTACT with improvised music that had a beat occurred as a very small boy when I'd listen outside the windows to the musicians at Jewish weddings. Though it's not jazz, this is music that wails. An excellent LP has finally been made available of this swirly idiomatic way of playing, and I'd recommend it to all who dig uninhibited warmth—*Freilach in Hi-Fi* (Period RL 1906) . . . If you'd like a combined lesson in conducting, score-reading and optimum orchestral playing, listen to Otto Klemperer conduct the Philharmonia orchestra in the four *Bach Suites for Orchestra*. The complete score is included in the package (Angel 3536-B) . . . On the continuing theory that you listen to other recordings besides jazz, I'd like to further recommend two unusual sets, each of which may open a large new area of unexpected pleasures. One is *An Evening of Elizabethan Verse and Its Music* with W. H. Auden and the New York Pro Musica Antiqua directed by Noah Greenberg (Columbia ML 6051). The second has become my favorite album of theater music — *Lotte Lenya Sings Berlin Theater Songs of Kurt Weill* (Columbia ML 5056). This excellently packaged collection contains full texts and translation of these mordantly

penetrating songs. I wonder if George Avakian has ever thought of recording Billie Holiday in English translations of these variations on *God Bless the Child* . . .

Harvey Breit's review of *A Pictorial History of Jazz in the New York Times* contained this remarkably obscurantist observation: "The modern jazzmen seem to these ears noisy, unruly, and sour. They look bland. And they are unproven. I would have voted an arbitrary halt (to this book) with the Benny Goodman quartet and the various comeback combos playing around town." I wonder how Breit, a champion of freedom of expression in modern literature, would have reacted if a reviewer of a pictorial history of writing had similarly referred to Joyce, Faulkner, and Dylan Thomas. Why do so many intellectuals deny jazz the same right and need to evolve as they accord the other arts? . . .

Most of the few happy moments I experienced in watching the cliché-stuffed *The Benny Goodman Story* were due to the newly discovered acting ability of Gene Krupa. For the rest, the film reminded me that by comparison, *The Glenn Miller Story* wasn't such a bad picture after all . . . In the Belgian jazz magazine, *L'Actualité*, Albert Bettonville writes, "Bix had his Red Nichols and Miles now has his Chet Baker." . . . Eddie Condon reviewing *Ace in the Hole* by Somethin' Smith and the Red Heads: "That isn't a revival, it's an archeological expedition." . . . The *New York Times* is the first New York newspaper to assign a recognized jazz critic, John S. Wilson, to cover the important jazz concerts for its regular music pages. With a nucleus of Wilson, Paul Sampson on the *Washington Post* and Ralph Gleason on the *San Francisco Chronicle*, we have the small but important beginning of what will eventually become a nationwide corps of responsible jazz critics on the major newspapers . . . A drummer to pay close attention to is Ed Thigpen, most recently with Bud Powell. Ed is the son of the distinguished Ben Thigpen, who played with Andy Kirk for many years . . .

WHENEVER there's time, I listen to recordings I've given moderate and unfavorable reviews since one's listening perspective often changes according to many different conditions, exterior and interior. There's one LP, *West Coast Jazz* (Norgran MG N-1032) that I would now rate as ★★★★★ instead of ★★★. Despite Conte Candoli's only competent playing and Getz's tendency to lose imaginative freshness when he blows too many choruses on up-tempo numbers, the album—especially Stan—does swing hard . . . Whatever happened to Teddy Grace? If anybody knows, please write . . . I enjoyed George Wein's singing on his recent Atlantic LP and find it ironic that a club owner, of all people, can cut two vocalizing musicians like Chet Baker and Don Elliott . . . Saddest

footnote of the Year: In the last *Down Beat* poll, Barbara Lea is listed 12th among female singers, but Lee Wiley isn't listed at all . . .

Writes John Mehegan in the notes for his most recent Savoy LP, *Reflections*: "The bop pianist approaches his instrument as he would a horn. Certainly this is valid when he is 'blowing'; but to approach the piano only as a horn is to miss the vast spectrum of tonal organization that the keyboard offers. One of the unfortunate results of this 'horn concept' is that most bop pianists can no longer construct a bass line. Many of them have little sense of tonal arrangement or voicing."

Skipper Mills Retires At 74

Hollywood — John (Skipper) Mills, for 20 years the bass voice with the Mills Brothers, has retired at 74.

A leg ailment is the reason Mills decided to retire, said Arthur Lake, manager of the group. Mills is under doctor's orders to rest, Lake added.

On the death of his eldest son, John Mills Jr., Skipper joined the vocal group in 1936, making five European tours since then with his sons.

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Barry Ulanov

MANY YEARS AGO, Red Norvo said to me, "If jazz approaches classical music from its own point of view, uses what it wants or needs, but always stays jazz—that's fine. But if it goes the other way, if musicians move from classical music into jazz—that's awful; it'll make for terrible music."

In his notes for a new collection of his arrangements recorded by his own sextet on Pacific Jazz, Jack Montrose says essentially the same thing.

"There is no danger of jazz losing its identity to classical music," Jack begins, "providing that the music is written and played by jazz musicians. Whatever devices the jazz musician may use are valid. So long as the music is the work of a jazz musician, it will come out jazz."

THIS, I THINK, is the central issue in what has come in recent years to be called west coast jazz. A whole group of jazzmen—most of them far removed in origin from the West Coast—has settled in and around Los Angeles to make a living in radio, television, and the motion pictures and at the same time to compose, perform, and develop as jazz musicians.

Almost all these men have been intensely interested in classical music, particularly the more adventurous composing of our own time, and have made more or less effective use of devices, departures, and disciplines they have picked up from the modern classical environment.

What interests me here is not so much how good or bad their music has become as a result but how much of it has remained jazz—which may be another way of saying the same thing.

ONE MUST BE interested in the work of the west coasters—it's all over records, on California and New York labels; it's one of the major jazz movements of this decade.

One must also, some of the time at least, be bored by the work of the west coasters—there is a monotonous sameness about the sounds of some of the brassmen, several of the saxophonists, and almost all the pianists. But interested or bored, one must acknowledge as well that the newly naturalized Californians experiment all or most of the time, with considerable courage and vitality.

When west coast experimentation becomes little more than the exploitation of a mechanical composing method, the music that results is as hollow as anything in or out of jazz. This is the inverted approach to jazz that Red Norvo was worrying about in the mid-'40s, the back way in, a clumsy and somewhat snobbish attempt to impose classical procedures wholesale upon jazzmen.

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terms, no longer seems to be written and played by jazz musicians—a terrible stiffness, like unto death, has set in. An atonal fugue, written and played by jazz musicians who understand little about counterpoint and just about nothing about 12-tone music, can be just as corny and embarrassing to hear as a vocal by an out-of-tune Broadway girl singer trying to imitate a poor, lonesome cowboy.

On the other hand, fresh and fertile use of classical forms can be made by jazzmen, has, indeed, been made by west coast jazzmen. Lennie Niehaus' variations on the blues are examples of what I mean, and his employment of the 18th century rondo in a jazz setting in a forthcoming Contemporary album shows brilliantly what can be done with the classical, but from the jazz point of view, the music remaining unmistakably what it started out to be—jazz.

The coast musicians, I think, could assure themselves of a richer, fuller, more thoroughly jazzlike jazz in their experimental composing and playing by the adoption of two procedures, patterns, ways of musical life or whatever you—or they—might like to call them.

IN THE FIRST place, the Californians of whom I have been writing can do with a greater variety of musicians, can make use of many more members of the Negro community of southern California than they have and benefit much musically in consequence.

They need the power these musicians might give them, the change of pace and diversity of sound and novelty of idea. That might go a long way toward breaking up the monotony of some of their performances.

Secondly, and at least as urgently, the coasters must learn to lengthen their ideas, to develop them far beyond the three to six and seven-minute statements they have been concentrating upon.

NOTHING SO completely imposes ingenuity of idea and amplification of the imagination upon a musician—whether composer on paper or improviser on the spot—as the need to fill time.

Of course, this procedure also could lengthen the monotony, but with musicians of the caliber of Niehaus and Montrose, of Shorty Rogers and Jimmy Giuffre composing fewer pieces and longer ones, employing fresh new solo sounds and thinking through their ideas more thoroughly, the ultimate product should be a more jumping jazz as well as a more straightforward, a more provocative and absorbing one.

Shearing To Be Citizen

New York — British-born pianist George Shearing, whose intentions of becoming an American citizen have been sidetracked by a heavy road schedule, is scheduled to be sworn in as a U. S. citizen in February. His naturalization examination in December was successful.

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Perspectives

By Ralph J. Gleason

SINCE the tremendous flurry of interest in sending United States jazz musicians abroad on a cultural mission which was kicked off by the New York Times interview with Louis Armstrong in Europe—the whole affair seems to have bogged down.

True, Rep. Adam Clayton Powell Jr., congressman from New York, has said he is working on a project to send Dizzy Gillespie, Count Basie, and others on a tour of the Middle East, but there has been no followup at all, really. One thing that has happened, however, has been a story saying that many of the top jazz names were not available until much later because of previous commitments.

Now I am a firm believer in the old saw that where there's a will, there's a way. To begin with, as far as I can find out, nobody has bothered to file a request with the Soviet Embassy in Washington for a passport for Louis Armstrong to visit Russia. Bob Hope asked for one and got it. So why don't they ask for one for Louis?

SECONDLY, it does not seem to me an unsurmountable problem if Dizzy, for instance, is booked into a night club in New York or San Francisco when the state department wants to send him overseas on a cultural mission. What night club owner wouldn't let him out for a job like that? In the national interest? Of course they would get a lot of publicity, too, for doing it. That is, if anybody really is serious about this.

But the actual composition of the jazz concert group we might send has not really been discussed. To begin with, I would like to suggest that jazz music be used to demonstrate one of the finest things about it—that people of all creeds and colors can play together and work together in harmony. The George Shearing quintet and the Armstrong All-Stars, too, are excellent examples of that.

We should send over a Dixieland band, whatever our younger modern musicians think, because Dixieland is the original and undoubtedly pure American music form. A Kid Ory, a Turk Murphy, or a Bob Scobey would be good for this. We should have a good solo pianist of the caliber of Art Tatum or Erroll Garner, too, and then there should be a big band—Basie or Ellington—and a blues singer like Joe Turner and a modern jazz group.

The whole thing should be organized as well as possible with staging, presentation, and all the professional points of show business taken into consideration. The program should be selected to aid the audiences in understanding what they hear. Topical jokes should be excluded.

IN OTHER WORDS, when we first take our own jazz music overseas as an official representative of the U.S.A. it should be done first class or not at all. And everyone connected with it, from the musicians on down, should be thoroughly informed as to what they are doing, why they are doing it, and the responsibilities that go with it. It isn't just another gig.

Done properly it could be a bigger road show than Krushchev and Bulganin. And in places like India where we stand condemned as Jim Crow, jazz could show that there's another side of the story. All that remains now is to start it.

Okay, who's first?

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(Jumped from Page 6)

playing piano for Jack Sterling's WCBS early morning show . . . NBC bought the rights to *The Boy Friend*, but the show can't be televised until 1957 when it ends its tour.

Chicago

SIX - A - DAY AND THREE - A - NIGHT: The Chicago theater, which suspended stagershow for the 13-week run of *Guys and Dolls*, continues to do

without them for the run of *The Benny Goodman Story*. Which again gives rise to speculation that maybe stagershow have had it in Chicago, too . . . Dick Shawn and French warbler Genevieve take over the Palmer House on Jan. 27. Hildegard returns for her annual stint on Feb. 23 . . . The *Three Riffs* and Dr. Arthur Ellen are at the Black Orchid . . . Another extravagant ice show, this inevitably entitled *Icerama*, has settled down in the Boulevard Room of the Conrad Hilton hotel.

JAZZ. CHICAGO - STYLE: Count Basie's run at the Blue Note, which ends Jan. 29, will be followed by a two-weeker from the Erroll Garner trio and the Bennie Green combo. Matt Dennis and the J. J. Johnson-Kai Winding group come in Feb. 26 . . . The new lineup at Jazz Ltd. includes owner Bill Reinhardt, clarinet; Nappy Trotter, trumpet; Jack Reid, trombone; Tut Soper, piano; Walt Gifford, drums . . . Former Salt City Fiver Dave Remington replaced Mel Grant on piano in the Johnny Lane band at the Red Arrow . . . The Hal Iverson trio and pianist Manuel De Silva are at the Preview . . . Doc Cenardo has replaced Hey Hey Humphrey in Georg Brunis' Dixieland band at the 1111 club . . . Teddy Wilson and a trio of Jo Jones and Gene Ramey take over the London House on Feb. 1, following the four-week engagement of Ralph Sutton . . . And it's a March or April date for the reopening of Mr. Kelly's.

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bone, Ray Anthony; Bill Tealey, alto, Art Mooney; Kendall Capps, arrange - composer, Hollywood film studios; John Kelly, trumpet, Elliott Lawrence; Frank Vivino, tenor, Ralph Marterie; Johnny Ray, vibes, George Shearing; Roy Caton, trumpet, Woody Herman.

FLASH!

HERB POMEROY, a Berklee School graduate, former jazz trumpet and arranger for Stan Kenton, has joined the faculty at Berklee School.

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• APPROVED FOR KOREAN VETERANS

WRITE FOR FREE CATALOG

INSTRUMENTAL INCIDENTALS: Eddy Howard is at the Aragon on the tail end of a six-week stint . . . Jeanne D'Avray handles the keys at the swank Citro's in the Lake Shore Drive hotel . . . Plain and Fancy opened at the Great Northern on Jan. 24, with Alexis Smith and Craig Stevens in the leads . . . Carl Sands ork is at the Vogue ballroom . . . Local baritone Len Dresslar has etched his first pairing for Mercury, *These Hands* and a cover version of *Chain Gang* . . . Herb Lyon's Sunday night variety show on WGN-TV has been expanded to a full hour.

Hollywood

THE JAZZ BEAT: Things are really rolling at Maynard Sloate's Jazz City, with the Wild Bill Davis trio now on-stand to be followed by the *Modern Jazz Quartet* Feb. 3—and Tuesday evens *Jazz International* comes on with three swinging groups . . . Ella Fitzgerald packing 'em in at Zardi's Jazzland, sharing bill with Jackie Davis trio. She closes Feb. 2, to be followed by Stan Kenton band the next night . . . Replacement for Claude Williamson in Howard Rumsey's Lighthouse All-Stars is 22-year-old Sonny Clark, who's been gassing the regulars with a fresh piano style.

Hampton Hawes trio, still in extended stay at the Strollers in Long Beach, will head for New York April 30 to bow in at the Embers . . . New Bud Shank quartet, with Claude Williamson, Chuck Flores, and Don Prell, at The Haig (off Wilshire) till Feb. 3 . . . Shelly Manne's new quintet proving a steady draw at Jack Tucker's arty, salon-like Tiffany, with Leroy Vinnegar's fine bass work much in evidence . . . Benny Carter reported doing fine in recovery from his recent ailment.

DOTTED NOTES: Music prof William Green of the L. A. Conservatory is a regular (tenor-alto-flute) at the Glendale Melodee Monday night ses-

sions . . . Nat Cole now in first stint of year at Ciro's before embarking for Aussie tour . . . Rose Murphy now audible at the Keyboard . . . Ken Clarke's jumping new trio, with Bobby Hopkins, bass, and Forrest Clark, drums, now at the Bev Hills Harlequin . . . Luscious Lena Horne opens at the Coconut Grove the 25th after slaying 'em in Vegas . . . Nellie Lutcher in return to the Castle on S. Robertson, with Bob Brady, drums, and bassist Joe Stone.

CONCERT NOTE: Gene Norman will bring the Stan Kenton band and June Christy to the Shrine Jan. 27 for concert probably including Dave Brubeck quartet. He's currently prepping a Sarah Vaughan Shriners for April.

TAILGATE: That rumbling controversy you hear above the notes of Dootone's Death of Emmett Till is not just smart promotion. Some stations and jocks here are scared of its angry overtones.

San Francisco

Rudy Salvini's big band and the Virgil Gonzalves sextet inaugurated a series of Saturday afternoon sessions at Sweet's ballroom Jan. 14 . . . Dexter Gordon made his first appearance locally in several years with a date at the Jump Town over New Year's . . . Norman Bates took over from brother Bob in the Dave Brubeck rhythm section . . . Dick Caltzman opened at the University Corner with a trio featuring Eddie Duran, guitar, and Dean Riley, bass.

Jerry Dodgion joined the Luis Kant mambo group at the Zanziree on alto . . . Shelly Robbins is the new accompanist for Faith Winthrop at the hungry i . . . George Shearing opened at Macumba Jan. 27 . . . Chico Hamilton made his local debut as a bandleader at the Black Hawk Jan. 6 . . . Jeri Southern opened at Fack's Jan. 6.

(Turn to Page 43)

Yma To Produce, Star In TV Show

Hollywood—Yma Sumac will produce and star in her own television variety series, *Toast of the World*, now starting production here.

The show will feature talent from many countries to be picked by the singer on her forthcoming world-girdling concert tour, which will take her to Europe, Australia, South Africa, and Latin America.

Third Jazz Fete Set

Newport, R. I.—The third annual Newport Jazz festival will take place at Freebody park here this summer. At a recent New York City meeting of the board of advisers of the festival, however, a committee including John Hammond, Leonard Feather, and Alan Morrison, New York editor of *Ebony*, was formed to investigate other likely sites.

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Filmland Up Beat

DOWN
BEAT

By Hal Holly

Somewhat to our surprise, **Hamp Hawes**, as of this deadline, has taken the lead in our write-in campaign to help producer **Buddy Adler** of 20th Century-Fox select a pianist to do the soundtrack for the character of **Virgil Jones** in his film version of **Solo**.

Though **Hamp** is a personal favorite of ours, we thought his support was chiefly local. However, **Roger W. Dunn**, librarian for the Institute of Jazz Studies, Inc., officers of which are **Marshall W. Stearns**, **John Hammond**, **Sheldon Harris**, and **Eugene M. Kline**, writes that a vote was taken among members of the institute and that the top man was **Hawes**. Runners-up in the institute poll were **Erroll Garner**, **Dave Brubeck**, **Oscar Peterson**, and **Billy Taylor**.

Letters, sometimes as many as five a day, have come in from as far away as **Le Verdon, France**, where **Sp. 3 Richard Hirasuna** (as we made out the spelling) writes, in part: "It seems to me the author has created both a superman and a Frankenstein monster" and plugs for **Erroll Garner** with "... There isn't (any other) pianist who hasn't been influenced by anyone and plays as well with either hand, (but) **Brubeck** most likely will be the popular favorite."

Brubeck was leading until the first week in January. Otherwise the voting was scattered, and at this writing those getting support included, in addition to those mentioned above, **Jimmy Rowles**, **Bud Powell**, **Kenny Drew**, **Lou Levy**, **Hank Jones**, and **Marion McPartland**.

By next issue, we hope to have something more definite for you on the picture. As of now, the only thing we have is a rumor that **Cary Grant** may get the role of **Virgil Jones**.

MUSICOMMENT ON CURRENT PIX: I'll Cry Tomorrow (Susan Hayward, Richard Conte, Eddie Albert, et al). Susan Hayward makes her debut as singer, and without the help of vocal double, in the film version of **Lillian Roth's** story of her adventures as a lady drunk.

In her vocals, **Miss Hayward** is satisfactory by popular standards, but in her interpretations she seems to try a bit of everything from **Sophie Tucker** to **Al Jolson**. She does very well with **Happiness Is Just a Thing Called Joe**, in a dramatic rendition that compares favorably with two that have become classics—those of **Ethel Waters** and **Frances Wayne**. On her final note on this she hits a major ninth smack on the head—something **Lillian Roth** probably couldn't have done drunk or sober.

ON AND OFF THE BEAT: Universal-International's producer **Will Cowan** rushed his **Nat Cole** featurette into release last week of December because he thinks it a potential "Oscar" winner. It's a short biofilm on **Nat** . . . **Shorty Rogers** and band soundtracked his **Martians Go Home**, **Michele's Meditation**, and **Blues Pattern** as musical backgrounds for three upcoming UPAnimated cartoon shorts . . . Songwriter **Bob Merrill** has completed 16 songs — words and music — for MGM's version of **Anna Christie**, which will co-star **Doris Day** and **Howard Keel**.

Chopin's Nocturne in **B Flat**, heavily featured in **The Eddy Duchin Story** (**Tyrone Power**, soundtrack by **Carmen Cavallaro**, with **Kim Novak**), now near completion, has become **To Love Again** with lyrics by **Ned Washington** . . . **Nelson Riddle** added to staff of **MGM** arrangers working on **Cole Porter** songs for **High Society** (**Bing Crosby**, **Frank Sinatra**, **Louis Armstrong**, **Grace Kelly**) which is a **Jan. 16** starter . . . **Joni James** set for title-song soundtrack stint in **The Maverick Queen** (**Barbara Stanwyck**, **Barry Sullivan**, **Scott Brady**), a forthcoming Republic release . . . Title of next **Abbott-Costello** opus, **Dance with Me, Henry**, indicates rock 'n' roll influence, which reached Hollywood at **Columbia**, where **Bill Haley and His Comets** are now at work on **Rock Around the Clock**, is spreading to other lots.

Radio And Video

By Jack Mabley

JOHNNY CARSON has what I believe is the best variety show on television. This opinion is something less than unanimous among television viewers. I have yet to see the *Johnny Carson Show* nudging anybody in the **Top 10**.

Carson is a low key humorist. He has a flair for satire which is devastating but is never cruel. The writing on his show is as original as anything you'll find in TV these days. The music has taste, the production is perfection. Even the commercials are painless, if you don't mind **Jell-O**.

Perhaps there is a tendency for a viewer to go overboard on a man he finds has very similar likes and dislikes. **Carson** is a quiet man, and I am sick of screaming comedians. He thinks the *Hit Parade* and **RCA Victor's** singing dogs are very funny, and he does something about it, and I love him for it.

He had four dogs on his show—successful, singing dogs, he said. "Look at them. Two months ago playing strawberry festivals and cheap weddings. Today . . ." Four more benign, mutty-looking mutts were never gathered together on one podium. Naturally they never opened their yaps, and their slap-happy expressions as **Carson** gently tried to coax notes out of them was a new high in TV animal humor.

A WEEK EARLIER he did a take-off on the *Hit Parade*. The lengths to which this miserable program goes to dress its numbers almost demands satirization. I've seen none to approach **Carson's** treatment. To introduce one number they used a fairly realistic operating room, with the grim team of doctors and nurses cutting open the patient, inserting an instrument into the incision, and triumphantly hauling out a sign with the name of the sixth ranking tune. This might sound far-fetched unless you've seen *Hit Parade* lately.

The **Carson** show has a girl singer, **Jill Corey**, who was hired long ago by **Dave Garroway** because she was cute and could carry a tune. She is still cute and now she can carry a show. She is a fine blend of poise and freshness without a sign of affectation.

The **Carson** show avoids the obvious, the television cliché. It met the challenge of a Christmas week program by hiring a singing group of youngsters I believe were Chinese. In the overwhelming torrent of Christmas programs I saw nothing to match the charm of these kids piping out carols, joined at the end by **Carson** and **Miss Corey** in a **Carson** version of **Frank Sullivan's** famous Christmas greeting poem.

CARSON WEARS WELL. I have been watching him regularly since we discovered the show last fall, and enjoy it more than ever now. Maybe the show is improving, and maybe he's the kind of a guest who doesn't wear down your nerves.

The only other program that we can take in regular weekly doses at the moment is the **Sid Caesar** business.

I hear rumbles that because only a paltry 8 or 10 million people watch the **Carson** show—instead of the 16 or 20 million you need for booming good TV health—the sponsors and network are a little shaky on whether to keep the show on the net.

Some of the brass who are paid to make smart decisions must be making them. The show is still on at this writing, and I can think of two good commercial reasons for it continuing to stay on. One, it is the kind of a show which takes time to grow. Two, it is the kind of a show which attracts a responsive and probably a pretty loyal audience. I'd even eat **Jell-O** for dessert Thursday evenings if it would help keep **Carson** coming around later on.



Mabley



Davey Tough and Benny, with Harry James to right and rear.

The BG Story

(Jumped from Page 28)

Selvin, head of recording, was no lover of jazz, but he needed material and had no money for anyone but contracted artists. The first BG disc was chosen for American release, since all artist and studio costs had been paid by English Columbia, and his only outlay was a couple of pennies royalty to the British cousins. At first he tried to couple *Ain'tcha Glad* with Clyde McCoy's *Sugar Blues*, but well-placed screams from Hammond prevented the dastardly scheme. Within six weeks the proper coupling was released, and to everyone's amazement was a minor hit (which in those days meant a sale of 5,000).

Since Benny was willing to record for scale and without royalty, Selvin was moved to sign BG to a contract, which lasted for the two sessions in which Billie Holiday made her recording debut. (Columbia has just announced the reissue of all these discs, including *Ruffin' the Scotch* and *Your Mother's Son-in-Law*, the two Holiday sides.

About this time I became recording director for Irving Mills, who had been in the business of leasing masters to various companies of bands which he managed playing tunes of which he owned copyrights. When Columbia, early in 1934, was no longer able to meet its artists commitments, I was able to persuade Benny to continue recording under the Mills banner. In the first session Benny made *Moonglow*, one of the great discs of the '30s. There was no arrangement, the band was mixed, and the featured pianist was Teddy Wilson, whom I had brought from Chicago to record with Benny Carter's band and various small groups for the English Parlophone label.

By this time Benny was back in the jazz groove, playing better than ever, listening to bands like Henderson and Carter, catching shows at the Harlem Opera House and Small's Paradise. Although he made his living from radio and occasional commercial gigs, Benny was getting ready to try his hand at a band of his own, despite the

Pic Does 'Creditable Job' On Benny Goodman Story

By Charles Emge

The Benny Goodman Story (Steve Allen, Donna Reed, Berta Gersten, Herbert Anderson, Robert F. Simon, Universal-International Picture).

In its broad outline, writer-director Valentine Davies' screen play is a fairly straightforward account of the career of the musician who probably had a greater impact on the music of his era than any other one individual. In most, though not all, major details the script follows Goodman's autobiography as told to Irving Kolodin in *The Kingdom of Swing* (Stackpole Sons, 1939).

For example, the film does not emphasize the full harshness of Benny Goodman's childhood years, possibly because by today's standards hardships of the kind Benny Goodman recalls might not seem believable. To quote:

"Pop was a tailor (a cutter in a factory) . . . his weekly income was rarely more than \$20 (there were 12 children in the family) . . . I remember when we lived in a basement without heat during the winter . . . and times when there wasn't anything to eat. I don't mean *much* to eat. I mean *anything* . . . Mom was always too busy with the youngest of the family to bother very much about the others . . . She never learned to read or write . . . Pop was always trying to get us to study . . ."

THAT WAS IN Chicago in 1919, when Benny Goodman was 10 years old. The rest of the story, as told in the book, will be interesting to compare with the film to illustrate how closely the picture follows it in principal facts, and what the producers were striving to say even where they did not entirely succeed.

Pop Goodman was actually excited when he learned of a synagogue that lent musical instruments to kids and where lessons were only "maybe a quarter." He took brothers Harry, then 12; Freddy, 11; and Benny, 10; to the synagogue, where they received a tuba, trumpet, and clarinet. Benny drew the clarinet not by choice but because he was the smallest. Later, Benny received regular instruction from a good teacher, Franz Schoepp, and by the time he was 12 was playing in the band at Hull House.

At 14, he was well on his way professionally and was playing so many jobs at night that he had to drop out of high school after a year—but he was able to give pop and mom much needed financial assistance. By the time pop was killed by a car, he was out of the sweatshops, and with financial aid from Benny and his other children, had opened a small newsstand.

fact that his savings were nearly gone. 1934 was the year marking the repeal of prohibition and the return of 3.2 beer.

(First of a Series)

Benny's first musical idol ("once I had passed out of the Ted Lewis stage") was Leon Rapollo, then playing at the Friar's inn, and one of the musicians who brought New Orleans jazz to Chicago. As a kid, Benny knew and played with the "Austin High Gang"—Bud Freeman, Dave Tough, Teschemacher, etc. He played on lake boats, in dance halls, Chicago bistros of the speakeasy era. When he was 16, Ben Pollack, then building a band at the Venice ballroom in California, sent for him.

BENNY RETURNED to Chicago with the Pollack band and later, like many other top musicians of the period, moved on to New York and settled in radio. There, in 1934 on the strength of a radio contract he assembled the band that came west the following summer on a series of disastrous dates that culminated in a totally unexpected and smashing success at the Palomar in Los Angeles.

The "Swing Era" was born, and with it came a chain reaction that brought fame and fortune to a flock of band-leaders and musicians who otherwise might have spent their lives in comparative obscurity. More important, the "Swing Era" made a large segment of the U. S. public aware of jazz music for the first time. With this awareness came a new understanding of the Negro's place in, and contributions to, the American scene.

That was the real Benny Goodman story, and all in all, a creditable job has been done in capturing its significance in the film, which ends with Goodman's historic Carnegie hall concert of 1938. Naturally, much is made of Goodman's "across-the-tracks" romance with socialite Alice Hammond, portrayed by Donna Reed as a charming, attractive person. In contrast, Steve Allen, portraying Goodman as a sensitive but inarticulate musician, injects little warmth into his characterization. But then, there was, outwardly, little warmth in the real Goodman.

As with all biographical films, those more or less familiar with the persons and the story will find portions of it hard to accept. But to average movie audiences *The Benny Goodman Story* should ring true, both in human interest, and as a well-documented musical history of the period and the part Benny Goodman played in it.

Band Routes

**DOWN
BEAT**

Two Take A Cab

New York — Within a one-month period, Cab Calloway will headline night clubs bearing the same name but located in two different countries when he plays the San Souci in Miami Beach (Jan. 17-27) and then the Sans Souci in Havana, Cuba, (Jan. 31-Feb. 13).

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConley Artists, 1700 Broadway, NYC; MCA—Music Corp. of America, 570 Madison Ave., NYC; SG—Salo-Gale Agency, 40 W. 49th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 4471 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Syracuse) Syracuse, N. Y., 1/31-2/25, h
Alexander, Tommy (On Tour—Midwest) GAC
Anthony, Ray (Palladium) Hollywood, Calif., 2/8-26, b
Back, Will (Utah) Salt Lake City, Utah, h
Bair, Buddy (On Tour—Midwest) GAC
Barlow, Dick (Drake) Chicago, Ill., h
Barnet, Charlie (Monte Cristo) Palm Beach, Fla., 1/25-2/5, h
Rasie, Count (Blue Note) Chicago, out 1/29, nc; (Birdland Tour) WA
Bartley, Ronnie (On Tour—Texas) NOS
Becher, Little John (On Tour—Midwest) NOS
Beneke, Tex (Statter) NYC, out 2/9, h
Barron, Blue (On Tour—California) MCA
Borr, Mischa (Waldorf-Astoria) NYC, h
Botbie, Russ (Merry Garden) Chicago, h
Brandwynne, N. J. (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—East) ABC
Byers, Verne (On Tour—Southwest) NOS
Cabot, Chuck (Alice) Houston, Texas, 1/26-2/20, h
Calame, Bob (On Tour—Midwest) NOS
Carlyle, Russ (On Tour—Midwest) OI
Carroll, David (Aragon) Chicago, 2/28-4/1, b
Caylor, Joy (On Tour—Southwest) GAC
Chavela, Lon (Riviera) Las Vegas, Nev., out 1/31, h; (Ambassador) Los Angeles, 2/8-3/6, h
Clayton, Del (On Tour—Southwest) NOS
Coleman, Emil (Balmoral) Miami Beach, Fla., out 3/28, h
Commanders (On Tour—New England) WA
Crom, Bob (St. Anthony) San Antonio, Texas, out 2/8, h
Cummings, Bernie (On Tour—East) GAC
Cugat, Xavier (On Tour—South) MCA
Davis, Johnny (Officers Club) Chateau La-mothe, France, pc
De Hanis, Al (Safari) New Orleans, La., nc
Dunham, Sonny (On Tour—East) GAC
Eberly, Ray (On Tour—New York State) MCA
Elgart, Les (On Tour—South) MCA
Ellington, Duke (Cafe Society) NYC, out 1/28, nc
Faith, Larry (New Horizon) Pittsburgh, Pa., nc
Featherstone, Jimmy (Regent) Chicago, b
Fields, Shep (On Tour—South) GAC
Flak, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—East) GAC
Garber, Jan (Roosevelt) New Orleans, La., 2/2-29, h
George, Chuck (Ace of Clubs) Odessa, Texas, out 2/12, nc
Norman, Woody (On Tour—South) ABC
Howard, Ed (Aragon) Chicago, out 2/19, b
Hudson, Dean (On Tour—South) MCA
Hunt, Pee Wee (On Tour—Southwest) GAC
James, Harry (Royal Nevada) Las Vegas, Nev., out 2/30, h
Jerome, Henry (Edison) NYC, h
Jones, Spike (On Tour—West Coast) MCA
Kama, Stan (Zardi's) Hollywood, Calif., 2/3-16, nc
Kirk, Bob (On Tour—Midwest) OI
Kisley, Steve (Statter) Wash., D. C., h
LaSalle, Dick (On Tour—West) MCA
Levant, Phil (On Tour—Midwest) OI
Lewis, Ted (Roosevelt) New Orleans, La., 2/1-3/16, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour—New York State) MCA
Love, Preston (On Tour—Midwest) NOS
McDermine, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (Riviera) Las Vegas, Nev., out 2/6, h
McKinley, Ray (Riviera) Las Vegas, Nev., out 2/6, h
Maltby, Richard (On Tour—East) ABC
Marteria, Ralph (On Tour—Southwest) GAC
Martin, Freddy (Hoca Raton) Miami, Fla., h
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy, Sam Donahue, director (On Tour—West) GAC

Melba, Stanley (Pierre) NYC, h
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour—West) GAC
Morrow, Buddy (On Tour—Northeast) GAC
Mozian, Roger King (On Tour—East) GAC
Neighbors, Paul (Roosevelt) New Orleans, La., 3/1-14, h
Noble, Ray (On Tour—England) MCA
Overend, Al (Flame) Phoenix, Ariz., r
Pastor, Tony (On Tour—East) GAC
Pearl, Ray (Oh Henry) Chicago, h
Peper, Lou (On Tour—West) GAC
Perrault, Clair (Lake Club) Springfield, Ill., nc
Phillips, Teddy (On Tour—Chicago Territory) MCA
Prado, Perez (On Tour—Chicago Territory) MCA
Purcell, Tommy (Statter) Hartford, Conn., h
Ranch, Harry (Golden Nugget) Las Vegas, Nev., out 2/8, nc
Rank, George (On Tour—Texas) GAC
Read, Tommy (Muehlebach) Kansas City, Mo., h
Regis, Billy (On Tour—West Coast) MCA
Reichman, Joe (On Tour—Southwest) GAC
Rudy, Ernie (On Tour—South) GAC
Sands, Carl (Vogue) Chicago, h
Sauter-Finegan (On Tour—East) WA
Sedlar, Jimmy (On Tour—East) MCA
Sonn, Larry (On Tour—East) MCA
Spivak, Charlie (On Tour—Texas) MCA
Straeter, Ted (Plaza) NYC, h
Sudy, Joseph (Statter) Detroit, Mich., out 1/28, h
Terry, Dan (On Tour—East) GAC
Thornhill, Claude (On Tour—South) WA
Tucker, Tommy (On Tour—South) WA
Waples, Buddy (Tower) Hot Springs, Ark., nc
Watkins, Sammy (Statter) Cleveland, Ohio, h
Weems, Ted (Martinique) Chicago, out 2/10, nc
Williams, Billy (St. Anthony) San Antonio, Texas, out 2/4, h

Combos

Adderley, Julian "Cannonball" (Storyville) Boston, Mass., 2/6-12, nc; (Blue Note) Philadelphia, Pa., 2/13-26, nc; (Las Vegas) Baltimore, Md., 2/28-3/4, nc
Airiante Trio (Piccadilly) NYC, h
Allen, Henry "Red" (Metropole) NYC, cl
August, Jan (Park Sheraton) NYC, h
Australian Jazz Quartet (Birdland) NYC, out 2/3, nc; (Blue Note) Philadelphia, Pa., 2/16-29, nc
Baker, Chet (On Tour—Europe) ABC
Bel-Aires (Bacchante) Calumet City, Ill., cl
Bellitto, Al (Le Baril d'Huitres) Quebec City, Quebec, out 2/5/56, h
Berry, Chuck (Gleason's) Cleveland, Ohio, out 1/29, cl
Betty Lou, Zoe (Tropics) Dayton, Ohio, 1/13-26, cl
Blakey, Art (Bohemia) NYC, out 2/1, nc; (Blue Note) Philadelphia, Pa., 2/27-3/3, nc
Boyd, Bobby (Riverside) Lake Tahoe, Nev., out 2/21, h
Brown, Charles (5-4) Los Angeles, out 2/5, b; (Palladium) San Diego, Calif., 2/10-12, b; (5-4) Los Angeles, 2/17-3/19, b
Brubeck, Dave (Basin Street) NYC, 2/17-18, 24-26, nc
Cadillacs (On Tour—New Jersey) SAC
Campbell, Choker (Howard) Washington, D. C., 2/20-26, t
Cavanaugh, Page (Topper) Pico, Calif., out 2/9, nc
Chaloff, Serge (Cotton Club) Cleveland, Ohio, out 1/22, nc
Charles, Ray (On Tour—South) SAC
Clark, Billy (On Tour—West Coast) SAC
Clovers (On Tour—West Coast) SAC
Cole, Cozy (Metropole) NYC, cl

Collins, Joyce (Villa Francati) Hollywood, Calif., rh
Condon, Eddie (Condon's) NYC, nc
Corber, Gene (Officers Club) Fort Bragg, N. C., out 2/26, pc
Davis, Bill (Black Hawk) San Francisco, Calif., 2/17-19, nc
Davis, Miles (Black Hawk) San Francisco, Calif., 1/24-2/6, nc
Doddley, Bo (On Tour—East) SAC
Dixon, Floyd (Palma) Hallandale, Fla., 1/30-2/8, nc
Duggett, Bill (Loop) Cleveland, Ohio, out 2/1, nc; (Flame) Detroit, Mich., 2/1-19, nc
Domino, Fats (On Tour—East) SAC
Dukes of Dixieland (Royal Nevada) Las Vegas, Nev., out 2/2, h
Ellis, Bob (Heyder's) Long Island, N. Y., cl
Erwin, Pee Wee (Nick's) NYC, nc
Four Freshmen (Town Casino) Buffalo, N. Y., out 2/23, nc
Garnier, Erroll (Blue Note) Chicago, 2/1-14, nc; (Congress) St. Louis, Mo., 2/16-3/7, h
Gibbs, Terry (Birdland) NYC, 2/3-15, nc
Gill, Elmer (China Lane) Seattle, Wash., out 3/9, cl
Gillespie, Dizzy (Oyster Barrell) Quebec City, Quebec, out 1/29, nc; (Ridge Crest) Rochester, N. Y., 1/31-2/6, nc
Gordon, Stomp (Dude Ranch) Hamilton, Ohio, out 2/16, h
Griffin, Buddy (Palms) Hallandale, Fla., 2/6-12, nc
Hailiday, Vicki (Gay 'n Frisky) San Francisco, Calif., nc
Hammer, Jack (Oyster Barrell) Quebec City, Quebec, 2/13-19, nc
Haywood, Eddie (Baker's Keyboard) Detroit, Mich., 1/30-3/11, nc
Holmes, Alas (Village Barn) NYC, nc
Jacquet, Illinois (On Tour—Europe) MG
Jaguars (Rag Doll) Union City, N. J., out 3/10, rh
Johnson, Buddy (On Tour—South) MG
J. J. Johnson-Kal Winding (Colonial Tavern) Toronto, Canada, out 1/29, nc; (Showboat) Philadelphia, Pa., 1/30-2/4, nc
Jordan, Louis (Calvert) Miami, Fla., out 1/29, h
Kallao, Alex (Barony) Miami Beach, Fla., out 2/16, h; (Baker's Keyboard) Detroit, Mich., 2/20-3/4, cl
Kohs, Ronnie (Muehlebach) Kansas City, Mo., out 2/1, h
Land, Sonny (Trading Post) Houston, Texas, out 1/31, pc
Lewis, Smiley (On Tour—West Coast) SAC
McLane, Bill (Vanhoe) Miami Beach, Fla., rh
McLawler, Sarah (Mandy's) Buffalo, N. Y., out 2/6, nc
Mason, Vivian (Open Door) San Francisco, Calif., cl
Max Roach-Clifford Brown (Storyville) Boston, out 1/29, nc
Modern Jazz Quartet (Jazz City) Los Angeles, out 2/16, nc; (Black Hawk) San Francisco, Calif., 2/21-3/4, nc
Monte, Mark (Plaza) NYC, h
Morgan, Al (Linn Burton's) Chicago, out 1/30, f
Morris, Joe (Zardi's) Hollywood, Calif., out 2/5, nc
Orz, Kid (Tin Angel) San Francisco, Calif., 2/8-17, nc
Powell, Bud (Birdland) NYC, out 1/31
Powell, Jesse (On Tour—East) SAC
Prysock, Red (On Tour—South) SAC
Rico, George (Casbah) Long Beach, Calif., rh
Salt Lake City Five (Preview) Chicago 2/1-12, nc; (Tuts') Milwaukee, Wis., 2/13-26, cl
Shearing, George (Mocombo) San Francisco, Calif., out 2/12, nc; (Zardi's) Hollywood, Calif., 2/17-3/4, nc
Smith, 'Somethin' and the Redheads (Rock Island Armory) Rock Island, Ill., out 2/5
Smith, Stuff (Ben Pollack's) Los Angeles, nc
Snyder, Benny (Andy Semnick's Home Plate) Philadelphia, Pa., rh
Stewart, Gene (Carolyn) Columbus, Ohio, out 1/30, nc
Sutton, Ralph (London House) Chicago, out 1/21, nc
Three Jacks (Wheel) Colmar Manor, Md., out 2/8, rh
Three Suns (Henry Hudson) NYC, h
Triads (Swiss Inn) Fort Lauderdale, Fla., nc
Walter, Cy (Weylin Room) NYC, cl
Williams, Paul (On Tour—West Coast) SAC
Yared, Sam (Metropole) NYC, cl

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Strictly Ad Lib

(Jumped from Page 39)

Johnny Mathis held over at the Fallen Angel . . . Kid Ory at the Tin Angel until April . . . Ed Garland left the Earl Hines band at the Hangover to return to L. A. and was replaced by Izzy Rosenbaum, the eminent leather-goods merchant.

—ralph j. gleason

Boston

Jazz took it on the chin as four spots either shuttered or switched policies at the year's end. The Savoy, long Boston's home of Dixieland, closed its doors for good New Year's Day after more than 30 years of two-beat. Jazzarama switched from jazz to a dancing-entertainment policy after four months of cool policy. The Down Beat is on an entertainment basis pending interior changes and a possible return to jazz. The Hi-Hat was burned out in a spectacular \$20,000 fire, canceling out Woody Herman and other headline attractions booked for this month . . . Herman took his herd into Storyville for a six-day stand the first week of the year. Pianist Bud Powell followed Herman at George Wein's night club . . . Across the street from Storyville, Joe Gordon's group still is holding forth at the Stable, with Herb Pomeroy's big band pulling them in for Tuesday night jazz concerts.

Vocalist Teddi King subbed for vacationing Cindy Lord a week on WBZ-TV's morning *Swan Boat* show. After the television stint, Teddi moves into RCA Victor's Parade of Stars for a national tour . . . Storyville Records is setting final plans for a 12" album featuring Lee Wiley. It will contain Lee singing with a background similar to her earlier Storyville recording of Rodgers and Hart songs, the firm's big seller.

—dom cerulli

Philadelphia

Max Roach-Clifford Brown group came in for a January stand at the Blue Note. Sonny Rollins has taken over tenor assignment with the group, replacing Harold Land . . . Dinah Washington was featured at the Showboat . . . Philly pianist Ray Bryant scheduled to join the new Benny Goodman group. Bryant was spotted at the Blue Note by John Hammond, who touted him to Goodman . . . Swing club sessions resumed Jan. 10.

Kitty Kallen headlined the Latin Casino show . . . Chubby's opened the year with Lou Monte . . . Sciolla's featured Bob Manning . . . Shubert theater ripping out 34 orchestra seats for Sammy Davis Jr.'s upcoming musical Mr. Wonderful. The space will be utilized for the augmented pit band and to permit Davis to work on a ramp . . . Claude Thornhill's band worked Pottstown's Sunnybrook ballroom in mid-January . . . Don Haven group currently is at Jersey's Kresson Manor . . . America's oldest and largest adult

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evening school, Junto, has scheduled a jazz appreciation course in the winter curriculum.

—harvey husten

Detroit

Rouge lounge lineup through February a series of one weekers with Charlie Ventura quintet kicking off, then Candido, Carmen McRae, Max Roach-Clifford Brown quintet, and Joe Loco . . . Ruth Price socko in her two weeks at Baker's Keyboard lounge and very large with vacationing collegers. Lou Stein trio (Joe Williams, Dick Scott) provided happy, hard-swinging complement on bill. Erroll Garner's two weeks a landoffice as usual, before Eddie Heywood trio moved in through Jan. 30. Jeri Southern for one week to Feb. 13, followed by home-towner Alex Kallao. Also repeat stays scheduled for Marian McPartland and Barbara Carroll trios.

Two-beat policy at the Crest lounge continuing, with Turk Murphy replacing Pee Wee Hunt. Hi-Lo's due for first local appearance following . . . Burt Bonaldi's newly opened Cliche lounge headlined local favorites Frankie Castro and The Lorelies for two weeks, with Dorothy Dunn in next for same length stay . . . Count Basic, Joe Williams, Flip Phillips, Sonny Stitt, and The Royal Jokers headed latest of Frank Brown's Spectaculars Jan. 15 here and in Toledo . . . Jeri Adams set for a week at The 300 lounge; pianist Ted Sheeley held over at The Rustic Cabin for two more . . . Georgie Shaw back at The Falcon the first of February . . . Bluebird Inn maintaining week-end policy with Milt's brother, Alvin Jackson, and his quintet, Yuses Latees, Bob McKinney, Frank Gant and Curtis Fuller.

—jim dunbar

Cleveland

The Theatrical grill followed the Jonah Jones quartet with the Lou Stein trio, then Pia Beck Jan. 22-29. The Ellie Frankel trio most tastefully provides the constant beat for the room . . . Bill Doggett at the Loop lounge, with Max Roach and Clifford Brown booked for the week of Jan. 30 . . . A delightful surprise was Billie Holiday at the Chatterbox.

—m. k. mangan

Montreal

The Chez Paree reopened after the Christmas and New Year's holidays. Now it's called the Brass Rail and, under the same management handling the nearby Down Beat, has slashed prices on food and drink. The Delta Rhythm Boys opened the nitty. Norman Brooks followed . . . Felicia Sanders, Dorothy Collins, and Eydie Gorme followed Ella Logan as guests on Jackie Rae's CBC-TV Wednesday evening variety show . . . Guitarist Curley Reid opened a talent booking office and currently is securing initial bookings for his flock . . . Janet Franklin, a recent winner on the radio talent series Opportunity Knocks, is at the Montmartre.

—henry f. whiston

music

on the

Up beat

Trumpet
Baritone
Piano

Down Beat

Part 1

Chicago, Illinois

Jimmy Giuffre 'Gazelle' Solo See Page 46 For Text

John Lewis Piano Style

By Sharon A. Pease

Many factors have contributed to the phenomenal success of the Modern Jazz quartet. This group has no leader. Rather it is a co-operative organization, and each member has specific duties. One may give his attention primarily to bookings, another to transportation arrangements and another to public relations.

The important job of musical director is in the capable hands of the talented pianist-arranger-composer, John Lewis. The sterling quality of the music the group produces and the enthusiasm with which it has been accepted is a glowing tribute to his genius.

The smiling, friendly, soft-spoken Lewis, who is 35, was born in La Grange, Ill. During early childhood he moved with his parents to Albuquerque, N. M. There his formal musical training began when he was 7.

Lots Of Encouragement

"I certainly didn't lack for encouragement," John says. "My father played trumpet and violin, and my mother was an excellent singer. They were genuinely interested in my musical career." Lewis soon discovered that he had absolute pitch, which proved to be a valuable asset when he became interested in dance music and began playing with juvenile dance groups.

"I picked up ideas from records and from the radio," he recalls. "My greatest early influence and inspiration was Lester Young, who was working in Albuquerque at that time."

Lewis continued the serious study of piano, harmony, and theory throughout high school and later at the University of New Mexico, where he majored in music. He was inducted into the army in 1942 and served in the musical branch of special services for three years. Most that time was spent in France and England.

Gets Master's Degree

After a brief visit at home, Lewis traveled to New York City where he enrolled at the Manhattan School of Music from which he later received his master's degree. While attending that school, he began writing arrangements for Dizzy Gillespie's band and as a

Jonesville, U.S.A.

New York—Leonard Feather recently completed a 12" LP for Period using only musicians named Jones. Participating in *The Whole Town's Talking About the Jones Boys* were: Quincy, fluegelhorn; Thad and Reunald from the Basie trumpet section; Basie's bassist, Eddie Sarali's pianist, Jimmy; and Jo. drums. Half the LP consists of a quartet session with Thad and rhythm. Among the numbers cut were *Hare You Met Miss Jones?*, *Jones Beach* (an original by Quincy), and *Montego Bay* (an original by L. Feather Jones).

Jazz Off The Record

By Bill Russo and Jerry Mulvihill

Jimmy Giuffre is one of the foremost figures in serious jazz. He represents the attempt to impose art-music techniques on this music in an essential form. He is not trying to change jazz into an enervated form of traditional or classical music.

It would seem that Jimmy regards his instrument as a separate entity from his writing. Perhaps he views his instrument as a source; perhaps he views it as form of play or as a stimulus; perhaps he views it as his connection with early and conventional jazz. His playing is unlike his writing. It is very simple and direct; it contains few rhythmic nuances. He utilizes tones of the chord in a very usual manner (excellently, it should be kept in mind).

Giuffre in this respect is very unlike Lennie Tristano and his associates, who have tried to extend the compass of jazz on their instruments—as improvisers. It should not be concluded that

he is an unoriginal jazz player. But his playing is consolidating and refining rather than extending and experimenting.

The 16 measures of Giuffre's solo are based on a chordal structure very similar to that of *I Love You* (the old standard tune). The most charming aspect of these chords is the lack of progressions in 4ths and 5ths; a basic motion in this piece is from a Gm7 to a dominant seventh type chord a major second above. This eliminates the tedium of Gm7 C7 Fm7 Bb7 progressions — progressions which bind the melody and exhibit little life when used exclusively (as is the current fashion).

Note the length of the first phrase. It covers the entire first eight measures (The quarter note on the downbeat of the eighth measure is a continuation—an emphatic addition—to the previous seven measures).

The second phrase begins over the double bar. Measures 10, 11, and 12 are really a continuation of the three tones in measure 9. In measure 10 these three tones are set more conventionally. In measure 11, the first of the three tones is begun early (as on the 4th beat of measure 8) but glissed or "lipped" into; instead of D to E, the E is led down to the D, with the intervening chromatic tone enclosed; another tone is added and the phrase is extended into the next measure (12).

Also of interest is the stream of eighth notes which is begun in the second measure. These eighths continue through the end of the fourth measure. They form two measures of 6/4, actually, since they consist of two figures of six beats apiece. This superimposition of time signature has been accomplished in a very natural manner here. In fact, it could almost be said that the melody demanded the device—the device was not simply utilized.

There are two errors in the printed version of this solo. The first is in measure 1; here the second note should be C natural. The second error is in measure 13; the third note should be G#, not G natural.

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

Alto and baritone saxophones play as is.

Tenor saxophone transpose up a perfect 4th.

Trumpet and clarinet transpose down a perfect 5th.

Trombone transpose down an octave and a major 6th. (The low B natural in measure 7 and in measure 14 should not even be attempted.)

Concert pitch instruments transpose down a major 6th or down a major sixth and an octave.

M.M.: ♩=224

Records available: Shelly Manne and His Men, Contemporary Records C 2503 LP; 4001 EP; C 353 (78 rpm).

In Key-ping

London-Baritone axist Benny Green, who writes a weekly column on jazz and jazzmen for the *New Musical Express*, recently quoted English band-leader Tony Crombie's reaction when he was told that an experimenter in New York was building a piano with quarter-tones. Said Crombie: "They've had them in our jazz clubs for years."

Here, too.

result landed the keyboard assignment with the group. Later he worked with bands headed by Illinois Jacquet, Lester Young, Charlie Parker, and J. J. Johnson. Then he accompanied vocalist Ella Fitzgerald for eight months.

During Lewis' early experience in New York, the chief contribution of the pianist to the then new musical development called "bop" was the alteration of the basic harmonic sequences of standards and the ability to supply a chordal accompaniment designed to enhance the melodic creations of the soloists.

It was in this field, "comping," that Lewis' delicate, artistic styling first attracted national attention.

An Early Solo

The accompanying example is the transcribed notation of one of his early solos—the introduction and chorus he played on the Savoy recording of *Parker's Mood*.

The two outstanding characteristics are the effective harmonic substitutions, within the fundamental blues structure, and the clever use of grace notes and arpeggios employed in the logical development of the melodic content. Lewis' excellent good taste in his arranging, composing, and performance at the keyboard have made his work an important influence in modern music.

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

John Lewis Shows Piano Style

Medium Blues Tempo

The musical score is written for piano and consists of seven systems of music. Each system includes a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Medium Blues Tempo'. The score features several triplet figures and a 'loco' section. The first system shows a melodic line in the treble and a bass line with chords. The second system includes a '7' chord marking in the bass. The third system features an '8va' marking above the treble staff. The fourth system has a 'loco' marking above the treble staff and a '7' chord marking in the bass. The fifth system continues the melodic and harmonic development. The sixth system shows a '7' chord marking in the bass. The seventh system concludes with two endings, marked '1' and '2', both featuring triplet figures.

B

LOTUS BUD

SHORTY ROGERS

Slow Ballad

Chords: $A^{\flat}m7$, $Gm7$, $F^{\sharp}m7$, $B7(b9)$, $Em7$, $Dm7$, $G7(b9)$, C , $F^{\sharp}m7$, $B7(b9)$, $A^{\flat}m7$, $Gm7$, $Em7$, $E^{\flat}m7$, $Dm7$, $G7(b9)$, C , $F^{\sharp}m7$, $B7(b9)$, $A^{\flat}m7$, $Gm7$, $F^{\sharp}m7$, $B7(b9)$, $Em7$, $A^{\flat}m7$, $Gm7$, $F^{\sharp}m7$, $F^{\sharp}m7$, $B7(b9)$, $Em7$, $E^{\flat}m7$, $Dm7$, $G7(b9)$, C , $F^{\sharp}m7$, $B7(b9)$, $F^{\sharp}m7$.

1. $Em7$ NEXT-STRAIN $A^{\flat}m7$ $Gm7$

2. $Em7$ FINE.

ERS

F#m7 B7(b9)

Em7 Ab7 Gm7 F#m7

B7(b9) Em7

Em7 Eb7 Dm7

Dm7 G7(b9) C

FAUG. // F#m7

B7(b9) Abm7 Gm7

F#m7 B7(b9) Em7

Em7 Abm7 Gm7 F#m7 B7(b9)

Em7 Ebm7 Dm7

Dm7 G7(b9) C FAUG. //

F#m7 B7(b9) Em7 Ab7 G7

D.S. AL FINE.

Instrument Row

The G. Leblanc Corporation is now marketing Slid-Eze, a new slide grease. This special formula grease has been used for a long while on the tuning and valve slides of all brass-winds that were assembled at the Leblanc factory. This light grease will not harden, dry out or become gummy, and may be used for reed instrument corks, too. It contains a special rust-preventative agent for lasting protection against corrosion and eventual leaking. Slid-Eze is available at all dealers.

A small, simple device to aid accordionists who have had trouble in properly balancing the instrument for

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The Chord-O-Matic is a new guitar system that will instantly appeal to every amateur and professional guitarist interested in developing a wide selection of chords. By simply turning the dial, over 1,000 modern six-string chord formations may be learned. Each chord is playable five different ways in all positions, covering the entire playing range of the instrument. Included with

the Chord-O-Matic are easy-to-follow instructions, a handy transposing chart and a special sheet covering fast chord changes. For additional details write directly to Trebb Sales, Lorain 1, Ohio.

Here's a new piano course which makes it possible to learn to play the piano without stirring out of home, according to its creator Don Sellers. The course which Sellers calls Musical Magic, consists of five records (either 45 or 78 rpm) and 18 charts. The student starts off with the simplest explanation of the keyboard and printed music. Then, through 10 lessons, the beginner reaches the point where he is taught how to go about playing the standard sheet music. Musical Magic is available from Don Sellers, Inc., 871 McCallie Avenue, Chattanooga 3, Tenn.

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Buddy Morrow with the Holton Model 65 Revelation Trombone

A new improved Revelation Model 65 trombone is announced by Frank Holton & Co., Elkhorn, Wisconsin. The new instrument, already being featured by band leader Buddy Morrow, is said to have several advantages. With new rich, full tone, the instrument has the power and color that makes it highly versatile for solo, band and ork work. New acoustical balancing guarantees perfect intonation, ease of blowing, and even tuning that requires no favoring of certain tones. Modern in design, with sparkling nickel silver trim, hand engraved on highly polished lacquered brass, the new model 65 has medium .485 bore at slides, large bore 7½-inch one-piece bell, and longer slide stocking for smoother, easier action.

Cued by today's color consciousness, the Matthew Hohner firm has adopted modern dress for the accordion to blend with contemporary fashions and fabrics. Called the Marchesa, Hohner's new creation was designed by John Vassos, noted industrial designer.

Shorty Rogers Solo

The Shorty Rogers solo on pages 48, 49 is reproduced exactly as he plays it on his Pacific Jazz recording with Bud Shank of Lotus Blossom, and is reproduced here through the courtesy of Linear Publications, 7614 Melrose Ave., Hollywood 46, Calif. It is copyrighted by them and reproduced here with permission.

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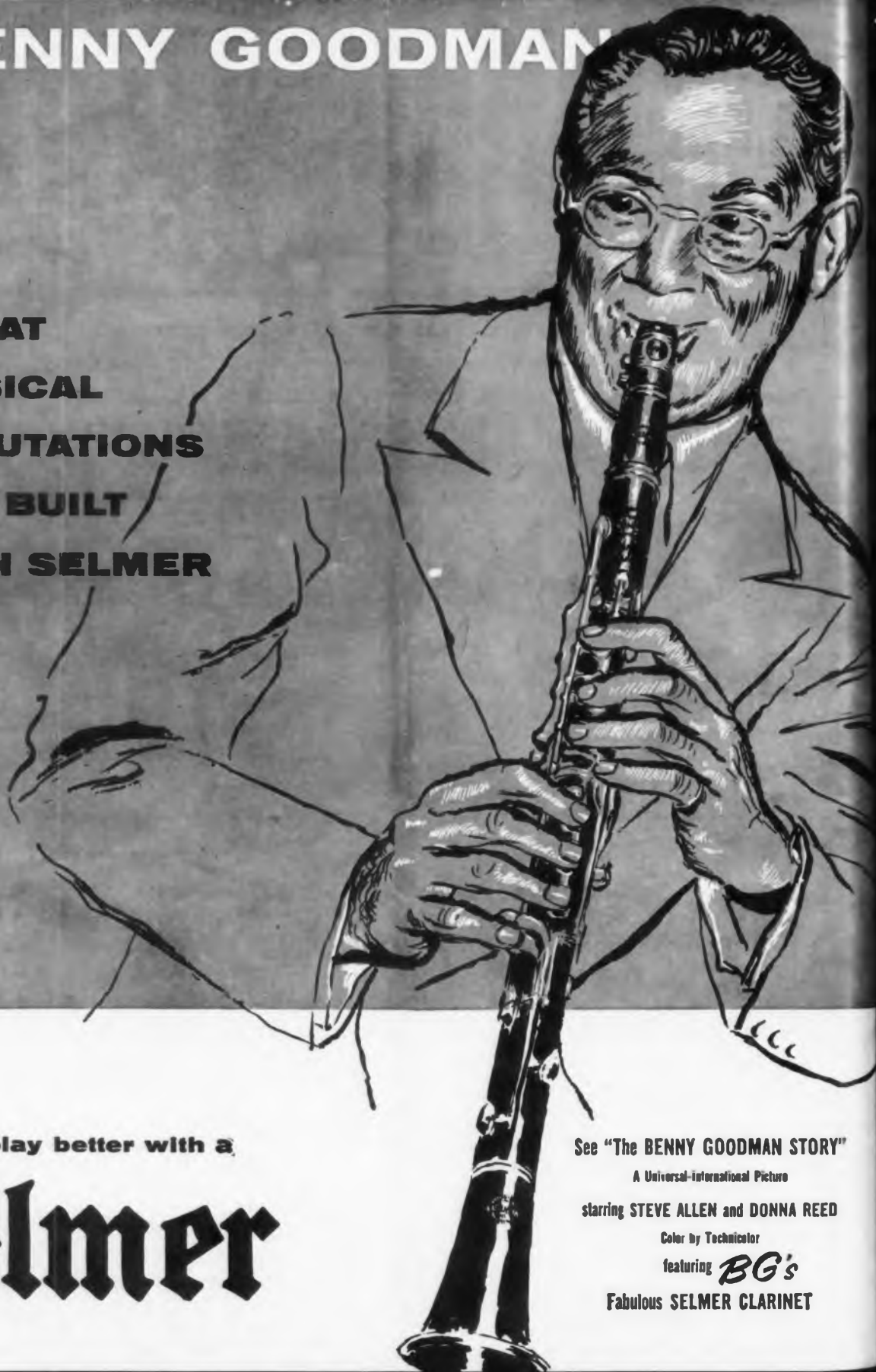
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