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On the Cover

Chosen as top music personalities of the year among all film and TV performers were Frank Sinatra and Doris Day, in a poll conducted among some 500 musicians, composers, and directors actually working in those media. For complete results, see page 7.

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The First Chorus

A great many words have been written about Count Basie of late, and it's about time. Recognition that he has the swing-iest band in jazz has too long been coming.

But one facet of the Count that cannot be stressed too much is his calm assurance of what's right and compelling in jazz. In all the turmoil that has enveloped music in the last 20 years—the swing era, be-bop, progressive music, cool jazz, and what have you, Basie has remained one of the few constants. He has refused to run off on tangents that would rob his organization of distinctive, personal structure. The years roll by, and so does the Count, judiciously selecting men here and there, picking his arrangements with care, always sounding up-to-date, yet never relinquishing the pulsing beat and remarkable ensemble attack that always have made the band easy to identify.

There were those who changed styles radically to "keep up with the times" and suffered loss of prestige and bookings because of it. There were those, unable to adjust to the popularity achieved by newcomers, who contented themselves by carping about "Johnny-come-latelies."

But never William Basie. When times got rough a few years ago, and it became economically unfeasible to continue with a big band, he formed a romping small group that held down the fort until he could reorganize.

When he did, it was still a hard road to travel until Every Day, with Joe Williams' vocal, clicked, and he was off and running again.

I recall talking to Count about three years ago, soon after the band had been regrouped, and how he accepted calmly the fact that he was having a tough time finding enough work. "But don't worry," he said, "things are beginning to look up for our music. I hear a lot of young guys coming up who are swinging, and it shouldn't be too long before we see action again."

Truer words never were spoken, both in regard to jazz in general, the Count Basie orchestra in particular.

One other thing. I doubt if Basie has ever said anything disparaging about a musician's playing in his whole life. He has that live and let live philosophy which dictates that he accept heartily that which moves him and be quiet about that which does not, on the assumption that everyone working professionally deserves that courtesy.

Yup, Basie is back on top of the heap again (to some, he never left), and it couldn't happen to a man more capable of wearing the mantle. He swings—as a musician and as a man.

—jack Tracy

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NEW YORK

ONSTAGE: Irving Berlin is working on a musical version of Alva Johnston's *The Legendary Mizners*. Mary Martin will be asked to star and Bob Hope has been approached . . . Warner purchased film rights to *Dana Yankeea*. They already have *Pajama Game* . . . *Amazing Adele* with Johnny Desmond folded in Boston . . . Gian-Carlo Menotti has completed the libretto for Samuel Barber's opera *Vanessa* . . . The new *Ziegfeld Follies* comes to the Winter Garden May 21. Joan Diener may have a leading role.

ENTERTAINMENT-IN-THE-ROUND: Lena Horne is likely to return to Europe for several months in April . . . Rosemary Clooney and Jose Ferrer are expecting their second child late next summer . . . The ASCAP classification committee has as yet reached no decision concerning the appeal of DOLA and other interested parties to ASCAP's recent change in rating system that lowers the importance of having a song appear on sustaining band broadcasts . . . Frances Faye into the Cameo room Feb. 3 for four weeks following *Julie London* . . . Russ Morgan goes into the Statler hotel Feb. 9 for two weeks . . . Bill Doggett followed Wild Bill Davis into Smalls Paradise . . . Ted Heath's proposed Carnegie Hall concert may not take place because he'll be arriving during the entertainment lull of Holy Week, and if he waits until Saturday of that week, he won't have time to get to Texas to rehearse with Nat Cole and June Christy . . . Ralph Flanagan is at the Meadowbrook for an indefinite stay with four nights a week (Thursday to Sunday) . . . Lanny Ross returns to the club scene with two weeks at the St. Regis hotel Feb. 23.

JAZZ: The band Duke Ellington brought to Cafe Society is the best he's had in some time. Chief reason for the change is drummer Sam Woodyard. Duke and Billy Strayhorn have also been adding new numbers to the book and refurbishing the older ones. (Full review next issue.) . . . Anita O'Day's forthcoming LP for Verve will surprise many listeners who thought she was through . . . The most talked about new jazzman (among musicians) is pianist Phineas Newborn of Memphis, currently touring in his father's band. Willard Alexander has signed him and EmArcy is trying to get him to sign a recording contract . . . Dick Katz brought a trio (Thursday-Saturdays) into Cafe Bohemia opposite the *Jazz Messengers* . . . Sonny Greer has been playing with Dorothy Donegan at the Embers . . . Louis Armstrong is tentatively set for two weeks in England May 5. He may also play Australia in April . . . Carmen McRae has been set to do several more CBS radio shows. She goes into Birdland Feb. 16 . . . Tal Farlow returned east for a date at the Composer.

Bob Maltz's Saturday and Sunday sessions at Childs Paramount on Broadway are doing so well he's arranging for future appearances by Dave Brubeck and other names . . . There are Sunday jam sessions at the Black Magic on E. 58th St. . . . The BBC did a dramatization of sections from *Hear Me Talkin' to Ya* . . . Billy Butterfield signed with MCA and will go on tour with a big band that will also include a small jazz combo . . . Trombonist Sonny Russo has joined Tommy Dorsey . . . Owen Engel will lead an all-star jazz band in compositions by jazz writers throughout the world at a Salute to Youth rally at the Astor hotel Feb. 22 . . . Billy Taylor brought jazz to the Hotel Beverly on the east side . . . Dave Brubeck and Don Elliott will play weekends at Basin Street Feb. 11-12, 18-19, and 25-26.

RECORDS, RADIO, TV: Decca has issued the original soundtrack from *The Benny Goodman Story* in two 12" LPs. It was part of a deal whereby Decca released Ella Fitzgerald to Norman Granz before her contract ran out. In return, Granz gave permission for the use of those of his exclusive artists who were on the soundtrack . . . Victor

(Turn to Page 26)

James Disbands; 2nd Movie Music Awards Forms 10-Piece Named; Sinatra, Day Tops All-Star Group

Hollywood — In an action dictated by prohibitive road costs and diminishing ballroom returns, Harry James has disbanded his 16-piece orchestra and formed a 10-man combo being billed as "Harry James and his New All-Star Jazz Group."

Willie Smith and Juan Tizol, jazz anchor men in the big band, remain with the new group which broke in with five days at the San Diego Auto Show Jan. 25. James takes the combo to El Rancho, Las Vegas, Feb. 15 under terms of a 10-year pact to work the spot four weeks a year.

Reason for formation of the new group, according to James, is to guarantee sidemen steady work at least 40 weeks a year playing locations that could not afford the big band's high price tag.

Bandleader will continue to record for Capitol, he said, with both the small group and a big ork. His library now has on hand two complete sets of arrangements for both aggregations with scoring for the combo aimed at achieving a "big sound."

Sidemen in the New All-Star Jazz Group are: James veteran Corky Corcoran on tenor; Willie Smith, alto; Juan Tizol, valve-trombone; Herb Lorden, alto & clarinet; Larry Kinnamon, piano; Tiny Timbrell, guitar; Jackie Mills, drums; and a bassman not yet set at presstime. Trumpet chores are handled by Nick Buono and James.

A Night At Apollo Waxed

New York — A night at Harlem's famed Apollo theater—at whose amateur nights Ella Fitzgerald and Sarah Vaughan were discovered—has been recorded by Vanguard Records under the supervision of John Hammond.

Among the acts cut were impressionist George Kirby; comedienne Jackie (Moms) Mabley; the Colts; tap dancers Coles and Atkins, and several amateurs. Leonard Reed, Willie Bryant's original partner, was emcee.

The band in the background throughout is unbilled, but it's Count Basie's, for whose appearance on the recording Norman Granz granted permission. Post-author Langston Hughes will do the notes. Representatives of *Life* and *Ebony* were on hand for the recording session.

Chicago — *Down Beat's* second annual motion pictures awards poll — conducted in cooperation with the Composers Guild of America — has disclosed the following results.

- The best original underscore for a non-musical film was contributed by George Duning for *Picnic*.

- The best scoring and production of a dance number was done for Leslie Caron in *Daddy Long Legs* by Alex North.

- The best original songs were *Something's Gotta Give*, by Johnny Mercer, and *Love Is a Many Splendored Thing*, by Sammy Fain and Paul Webster, which wound up in a tie.

- The film in which music was best used to enhance the narrative value was *Pete Kelly's Blues*, in which Matty Matlock's Dixieland group was featured. Jack Webb produced.

- The producer who did the most during '55 to emphasize the importance of music to motion pictures was Joe Pasternak, for *Love Me or Leave Me*.

- The top male music personality of 1955 was Frank Sinatra, who scored a repeat of his victory last year.

- The top female music personality was Doris Day, who supplants Judy Garland.

Two radio and television categories were added to this year's poll.

- Best original scoring of a regularly scheduled TV series was done by Victor Young for *Medic*.

- Best original scoring of a regularly scheduled radio series was done by Percy Faith for *The Woolworth Hour*.

The poll was conducted among more than 500 musicians, composers, and directors, almost all of whom are members of the Composers Guild (Leith Stevens is the president) and all of whom are actually working in the film and TV media.

Atlantic Signs MJQ, Others

New York — Nesuhi Ertegun, head of jazz for Atlantic Records, has scored a multiple coup in the current fiercely competitive bidding for jazz artists. In addition to his recent signing of Jimmy Giuffre, Ertegun has pacted the Modern Jazz Quartet, Chris Connor, Milt Jackson, Charlie Mingus' Jazz Workshop, and George Wallington. Lee Konitz has also become an exclusive artist for the label.

Gillespie Tour For State Dept.

New York — Though contracts had not yet been signed at presstime, it appeared likely that Dizzy Gillespie and a big band will open a six-to 10-week tour under state department auspices in Bombay, India, April 1. Gillespie will probably work west from India, and play countries like Iraq, Syria, Turkey, Greece, Yugoslavia, Egypt, and India.

There will be two singers with the Gillespie band. Leading current candidates are Dottie Saulters, who used to sing with Cab Calloway, and Herb Lance who'll be making his first big band start. Exact personnel of the band has not yet been set.

Gillespie and his booking office, Shaw Artists, are guaranteed a weekly figure. If receipts fall below that figure, the state department absorbs the loss. Similarly, if receipts rise above that figure, the profits revert to the state department.

Wein Twits MGM On Newport Festival

New York — George Wein, producer of the Newport Jazz festival, is surprised that MGM has not consulted the festival concerning its use of the festival's name in scenes for *High Society*, co-starring Bing Crosby, Frank Sinatra, and Grace Kelly.

"MGM," asserted Wein, "shouldn't capitalize on the work and effort that has gone into the Newport Jazz festival without making some kind of donation to the festival, which is a non-profit undertaking and which is in the red. If MGM thinks enough of the festival to use it in sequences of the film, then it should also do something financial to help perpetuate its future."

Tentative dates of the third annual Newport Jazz festival, meanwhile, have been set for July 6, 7, 8 at Freebody park, Newport, R. I. Wein expects to meet shortly with the festival's board of advisers to discuss programming for this year.

Caught In The Act

**Buddy DeFranco-Pete Jolly Quartet;
Zardi's, Hollywood**

Associated for the most part with Shorty Rogers' Giants since his arrival on the coast from Arizona about two years ago, pianist Pete Jolly has formed what may prove to be his most rewarding musical alliance thus far as co-leader with Buddy DeFranco of a new quartet.

The new group debuted at Zardi's Jazzland on the same bill with Ella Fitzgerald, who sang up a happier storm than this reviewer had heard heretofore. Ella hit the capacity opening night crowd like the Basie brass section.

Although this was the first public performance of the DeFranco-Jolly group, the quartet wailed on a level of continuous musical excitement over the propelling drive of bassist Curtis Counce and drummer Frankie DiVito who was with Buddy's short-lived big band of 1951-'52.

In keeping with the split leadership idea, Buddy and Pete share solo honors. In tunes like *I'll Remember April*, by now a virtual DeFranco standard, Buddy is the epitome of taste, displaying more warmth and inventiveness of line than ever before. Jolly's version of *Will You Still Be Mine?* comes on like two-handed thunder. His virile, harmonic conception and abrupt, staccato lines, always governed by a basic, swinging approach in originals like *Skipping Around, Four*, or his own *El Yorke*, mark him as a young pianist with jazz apprenticeship served and a brilliant career ahead.

Though one might have wished for more of a unit feel in the quartet, by the time DeFranco, Jolly et al, hit Detroit in the first stop of an upcoming eastern tour in February, this most probably will have been achieved.

—tyman

Julie London: Cameo, New York

Julie London's New York debut as a singer made the warm new Cameo room hot and triggered vernal daydreams among a large section of the male nighttime populace. It's not only that Julie is undulantly attractive, with long, light hair and eyes that provide a stage for each song's images; she's also a uniquely effective vocalist per se.

Seated simply on a stool in front of the bass and guitar, with the piano to her right, Julie uses a minimum of gestures. She lets her voice and face do the telling. That voice is small, but because she knows how to phrase musically and has consistent taste, Julie makes her voice a supple instrument. She also never pushes. She sings with what feels like falling ease, and thereby projects a rare gift of relaxation to her audience.

Another aspect of the London touch is that she really tells a story with



Julie London

each song. She inhabits the lyrics. Like Jeri Southern, Julie in addition realizes the value of open spaces, and her sense of timing is gently precise. Her range of dynamics and emotions is smallish of scale, but within that framework, she is memorably persuasive.

Her repertoire is as unpretentious and durable as her singing. On one set, she opened with *'S Wonderful*, slipped into *Say It Isn't So*, and made the room take on space for *Easy Street*.

Up to that point, her tasty, sensitive support had come from guitarist Al Viola and bassist Whitey Mitchell. The skilled Bobby Troup, who first encouraged Julie to become a singer, joined in for the rest of the set on piano.

Julie lightly but firmly carried off Bobby's tune, *Baby, Baby, All the Time*, and closed with her hit Liberty record, *Cry Me a River*, an above-average pop tune that is invested with more quality by her version of it.

—nat

Oscar Peterson Trio, Carmen McRae, Johanie Pate Trio; Blue Note, Chicago

Peterson's threesome, Miss McRae, and Pate's trio provided a musically invigorating first-show-of-the-year at Frank Holzfeind's jazz emporium. Oscar's group was especially effective, as the rapport that has built up between the leader and guitarist Herb Ellis and bassist Ray Brown sometimes reached almost unbelievable proportions. The oft-used statement that they play as if each man knows in front what the other is thinking really applies here.

Highlight of the opening night was a late set in which Pete displayed his lovely touch and dynamics, Ray showed fantastic fingers, and Ellis romped like a reincarnated Charlie Christian for a full 40-minutes, climaxing it all with a long, joyous version of Oscar Pettiford's *Swingin' Till the Girls Come Home*. It is a stimulating, interlocked trio which is always deftly competent and often movingly so.

Carmen showed to warm advantage, as she was backed by the Pate group. She selects her tunes well, comes across movingly most of the time, and has that distinctive voice quality which makes her immediately arresting. The

Kenton Takes A Tuba, Two French Horns

Hollywood—Stan Kenton sails for England March 3 with a reorganized 20-piece band that includes a tuba and two French horns.

After the current stint at Zardi's Jazzland here, Kenton will take the new band on a cross-country tour of one-niters beginning with a Salt Lake City date Feb. 18.

The first English concert will be in London's venerable Royal Albert Hall. All tickets for the concert were snapped up by avid British Kenton fans in about four hours, according to England's *Melody Maker*.

After Britain, the Kenton band will tour Scandinavia, Germany, and France before returning to the States in May. The band personnel is:

Saxes—Lennie Niehaus, alto; Bill Perkins, tenor; Spencer Sinatra, alto and tenor; Jack Nimitz, baritone; trombones—Bob Fitzpatrick, Don Kelly, Carl Fontana, and Kent Larsen; trumpets—Ed Leddy, Vinnie Tano, Phil Gilbert, and Lee Katzman; French horns—Fred Fox and Irving Rosenthal; tuba—Jay McAllister; drums—Mel Lewis; guitar—Ralph Blazie; bass—Fred Dutton, and piano—Kenton.

B. Back To Britain

London—Billy Eckstine is scheduled to begin his third annual variety tour of Britain May 21. He will probably be accompanied on his engagements by the Malcolm Mitchell orchestra. Eckstine is expected to play the continent again as well as Britain.

only suggestion from these quarters would be that she pay more attention to gowning and onstand appearance. Carmen's gowns could be sleeker and a bit quieter, and she has not yet lost the slumped shoulders that came from playing piano and singing when she stands up at the mike.

Pate is the Chicago bassist who has been working around town for several years with his own groups, and this time looks as if he has come up with a provocative and winning one. Ronnell Bright is a fleet and highly capable pianist from whom much more will be heard one day, Charlie Walton is an unobtrusive but good tie-it-all-together drummer, and Pate is expertly efficient on bass. The group is beginning to achieve more and more often the cohesiveness that a trio of this sort needs (e.g. the Billy Taylor group), and after nearly a year of working together is a fine bet for almost any jazz room. And records.

—jack

Royal Nevada Faded, But Las Vegas Stems A Panic

Las Vegas — There is no panic here with regard to AFM commitments or engagements present or future. The closing on New Year's eve of the Royal Nevada brought a wave of conjecture in the outside press with a rehash of the Vegas boom-or-bust headlines. Inside Vegas, the picture is much the same as always, although there has been the usual postholiday slow period which lasts until mid-February.

The shuttering of the Royal Nevada was not caused by entertainers or musical units not being able to pull in customers. The hotel had begun to flounder in August, and successive attempts to carry on with fresh cash failed for a number of reasons, not one of which could be traced directly to entertainment either in the lounge or in the Crown room.

FOR EXAMPLE, a booking mixup stemming from old management and the new headed by Bill Miller, found seven new musical groups showing up for work one night with signed contracts, yet the ones already performing had not been given notices.

Money owed to Local 369 after Royal Nevada's closing is close to \$65,000. Pay for 60 musicians is involved. This figure falls short of the Moulin Rouge debt to musicians after the curtain last October, some \$120,000.

This is the drab side of the picture in this town which still jumps like no other resort center and which still has a combined annual entertainment payroll of about \$50,000,000 for AFM and AGVA.

THERE NOW IS a pool of local musicians available. For musicians contemplating a try at the town on a freelance basis, minus enough finances to tide them over the slump period, the going may be rough. For units with bookings, or in process of setting up negotiations for future contracts through agencies, there is no reason to back off.

There will be four new hotels opening in the next few weeks. On the Strip, the Stardust, Tropicana, and Lady Luck have projected no later than April openings. The Fremont hotel downtown is to open April 1.

These spas are soundly backed and have stated bank reserves enough to withstand losses for a year or more. The average resort hotel here loses money for about six months. If management is hip to the gambling business, which must have the necessary labor payroll to operate, there will be no panic among the new ventures. Average over-all cost of a Vegas hotel is \$27,000 a day.

BEEFS BETWEEN the musicians local and hotel owners center around the overlooking of locally organized combos in preference to out-of-town units.

Mulligan To Italy First, Then France

New York — At presstime, it appeared that the Gerry Mulligan sextet would begin its European tour with six days in Italy starting Feb 22. On Feb. 29, the sextet opens at the Olympia theater in Paris for three weeks. It's likely that several other engagements will be booked after Paris. Gerry's personnel for the trip is now set with Bob Brookmeyer, Zoot Sims, Jon Eardley, Bill Crow, and drummer Specs Bailey.

RKO Ready For Ben Bernie Film

Hollywood — Another biofilm on a bandleader moved from the "talking" stage to the definite list as RKO's vice president and production chief, William Dozier announced his studio has concluded negotiations for the film rights to the story of the late Ben Bernie and that production will be under way within the next two or three months.

No castings were announced, but the screen play will be by Oscar Brodney, who did *The Glenn Miller Story* scripting.

Savoy Still Swings

New York — Harlem's renowned Savoy Ballroom continues to operate at least five nights each week with two bands nightly. Currently in residence are Cootie Williams' nine-piece unit and a band led by Buddy Johnson. Williams' combo includes a guitar-organ blend. Other bands that have worked the Savoy recently have been Buddy Tate and Bonnemere.

Brother In For Bates In Dave Brubeck 4

Hollywood — Bob Bates, bass corner of the Dave Brubeck quartet for the last two years, has left the group to settle here.

Bates gave as his reason for leaving "too much time on the road." He had had 11 years on the road with bands such as Sonny Dunham and Jack Fina before he joined Brubeck. His place has been taken by his brother Norman, who was Brubeck's original bassist in San Francisco in 1948-'49.

Only Band Doesn't Miss A Beat

Basie Swings, Two Take The Count

SWINGING TIMES you have known? Pshaw!

Consider the swingin' moment in recent Detroit recollection; an event that occurred at the Graystone ballroom Jan. 16 and which involved, as you would naturally expect when swinging times are spoken of, the Count Basie band.

IT WAS DURING Joe Williams' rendition of *Every Day* that two of the standees in the crowd broke into an impromptu swinging session of their own. But despite the flying fists, Basie, Williams, and the band continued to wail.

Actually, the threatened Donnybrook was something less than spectacular, chiefly because the highly waxed dance floor made footing precarious and fighting ridiculous and because of the prompt arrival of the police who, with haste and dispatch, ended the combat.

Ringsiders report that the savior-faire of the Basie aggregation during this emergency was something to behold. Despite the great activity going on about them, the band did not so much as miss a beat in crowding to the edge of the bandstand, the better to view the proceedings.

WILLIAMS DISPLAYED great voice in shouting over the din. Trombonist Benny Powell was observed atop a chair, calling instructions to the combatants. Basie, through it all, remained calm.

One onlooker asked a friend, "Did you notice how they kind of swung in time with the band?" That may be stretching the point some, but it was a swinging time.

—jim dunbar

Jazz Messengers Blazing A Spirited Trail

By Nat Hentoff

THE JAZZ MESSENGERS are a blazing band of jazz evangelists who believe that jazzmen advance most surely when their roots in the jazz tradition are deepest. The Messengers, a co-operative unit in which everyone shares both sides of the ledger, consist of Art Blakey, drums; Horace Silver, piano; Donald Byrd, trumpet; Hank Mobley, tenor; Doug Watkins, bass.

Blakey and Silver are by now veterans of the modern jazz scene. Byrd and Watkins are two of several young Detroit jazzmen who have become valuable members of the New York jazz fraternity in recent months. Mobley is from New Jersey, and worked with Max Roach and Dizzy Gillespie before becoming a Messenger.

Byrd, incidentally, recently replaced Kenny Dorham, who had been with the Messengers from their start. Kenny is now part of the all-star east-west jazz septet on the February Birdland tour and hopes thereafter to form his own unit with Jackie McLean.

The group was formed as a result of a record date. During the 1954 Christmas holidays, Horace, Watkins, Mobley, and drummer Arthur Edgehill were working uptown at Minton's. Horace had a record session coming up, and asked Blakey and Dorham to make it along with Mobley and Watkins. The five liked the way they sounded on that session (Blue Note BLP 5058 under Horace Silver's name), and decided to stay together. They were co-op from the beginning.

AROUND THE BEGINNING of February, the Messengers played their first gig as a unit at the Blue Note in Philadelphia and since have played many of the key jazz clubs in the east and midwest. The title of the unit came from a big band called the Messengers that Art Blakey led at times from 1948-'50.



The Jazz Messengers: Hank Mobley, Horace Silver, Art Blakey (seated), Doug Watkins, and Kenny Dorham, recently replaced by Donald Byrd.

Art explains his liking for that title for a jazz unit by reminiscing: "When I was a kid, I went to church mainly to relieve myself of problems and hardships. We did it by singing and clapping our hands. We called this way of relieving trouble having the spirit hit you. I get that same feeling, even more powerfully, when I'm playing jazz. I agree with Reverend Kershaw (who answered the \$32,000 television question on jazz) that the spirit in good music is sometimes stronger than the spirit in a church meeting.

"Well, in jazz," continued Art, "you get the message when you hear the music. And when we're on the stand, and we see that there are people in the audience who aren't patting their feet and who aren't nodding their heads to our music, we know we're doing something wrong. Because when we do get our message across, those heads and feet do move."

Silver, too, feels the importance of keeping the mainstream jazz tradition in the group's playing so that the Messengers can firmly go as far back and as far forward as they feel. "Sometimes," says Horace, "we can reach way back and get that old-time, gutbucket barroom feeling with just a taste of the backbeat as in *Doodlin'* and *The Preacher*. And in one number, the medium tempo *Funky Blues*, we even include some boogie-woogie. And then we come around in numbers like Kenny Dorham's *Minor Holiday* and Hank Mobley's *Avila and Tequila* to more intellectual, more up-to-date forms, but still with feeling. And we can just as easily switch to a ballad. We can adapt to any audience, and to the way any audience feels at a given time."

A LARGE PART of the Messenger's book comes from within the band. Everyone writes, and Art too has a compositional hand in the numbers in that he's consulted with regard to the

percussion effects. "Basically," says Horace, "we just let him play. He can fill in better than we can tell him. Sometimes we do give him suggestions that provide him with ideas."

About three-fourths of the Messengers' library consists of originals by the men themselves, along with such modern jazz standards as *Confirmation*, *Woodym' You*, *Night in Tunisia*, and *Round About Midnight*. The rest consists mostly of the more durable popular standards.

"We have the emotion and we have a swinging rhythm section," says Horace. "That's the most important thing—swinging. But we're also trying to create our arrangements so that they build, so that each one isn't just a first chorus and then blow. We want more meat to our material. That's why I feel more fulfilled in this group than any I've been in. I've always wanted to be part of a unit that stays together, that rehearses and builds. I've gotten sick in recent years of jam sessions where guys just blow, or of having just a week's work with a group which then falls out. But a group like the Messengers makes you more ambitious, makes you want to write more because you have somebody to try out your material."

The Messengers use many devices to structure their arrangements while still leaving large, free spaces for blowing. The scores include interludes, tempo changes, and in some cases, contrapuntal lines. "But we also," adds Horace, "don't want to go too far out. We want people to understand what we're doing."

WITH ALL OF THESE cross-devices to channel their blowing into fresh, unique structures that at the same time will not inhibit their fiercely driving emotions, the Messengers are building one of the most exciting repertoires in jazz. Currently on another swing of the jazz clubs, the Messengers may also hit the west coast during the earlier part of the year.

Recording-wise, Blue Note will soon issue a 12" LP of the Messengers that was recorded at Cafe Bohemia. The group at presstime was considering a new—and quite attractive—contract with Atlantic under which the Messengers would record as a unit for that label under their name. (Art Blakey as a single is still signed to EmArcy, but would be borrowed from EmArcy for the Atlantic sessions with the Messengers.)

In an jazz era of multiple experiments and divisions into "schools," the Messengers are a healthy and kicking reminder that if a gifted artist's roots are strong in the history and basic nature of his language, then his own contributions to that language will be all the stronger and more individual because of the nourishment he receives from those roots.

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Part II Of The Story That Tells New Facts About Swing's King

By John Hammond

Ann Graham, one of the Billy Rose long-stemmed beauties in the show.

During the summer the first organized Goodman band made one Columbia recording session, playing tunes Irving Mills selected. The date was considerably less than successful, although it served to introduce Helen Ward, from the Irving Aaronson band, as singer, and a moderately effective novelty tune arranged by Dean Kincaide, *Original Dixieland Band*.

As the reader may have gathered, the band was far from good. But Benny himself was nothing short of miraculous, both as soloist and leader. He imbued the men with spirit, set perfect dance tempos, and caused many a New Yorker to stay up to catch his after midnight broadcasts. The band had far more freedom than either Pollack's or Redman's at the rival theater-cafe, and altogether, it was an innovation on the Broadway scene.

BUT ALL WAS NOT well with the Music Hall. Billy Rose had left for Europe after a fight with the mobsters who owned it, and early in September Benny got his notice. Business was good only on weekends, and one of the bands had to be let out. Just when it looked as though Goodman would once again be a sideman, a representative of the McCann-Ericson advertising agency offered Benny a proposition which was to pave the way for the swing era.

The National Biscuit Co. was about to introduce Ritz crackers, and hit on the idea of a three-hour Saturday night

dancing party. Two bands, Xavier Cugat and Kel Murray (a fiddle player named Murray Kellner) had been selected to represent the Latin and commercial idioms, but there remained a spot for a band that would appeal primarily to kids.

How Benny got the job must remain a mystery, because of the libel laws, but the opportunity it presented for a new band was unprecedented. Some of the details I can recall are a 13-week contract, money for eight new arrangements a week, scale of \$120 for sidemen, and quadruple scale for leader.

Since all this entailed only one night's work for musicians, plus a couple of afternoon rehearsals, it was finally possible for Benny to entice some first-rate sidemen from other bands. Because the band was supposed to differ radically from those of Cugat and Murray, it was necessary for Benny to develop his own style. The show's theme was an adaptation of Weber's *Invitation to the Dance*, for which George Bassman, a young Bostonian working for Mills and writing for the bands of Fletcher Henderson and Chick Webb, provided the jumping arrangement we all know as *Let's Dance*. Benny's ideas ran along the Dixieland groove, and Kincaide and Spud Murphy provided many scores in this vein.

AT ABOUT this time Fletcher Henderson's band was busy recording standards and originals for the new Decca label, many of which found their way into Benny's book. But the Goodmanites

DESPITE THE various recordings bearing his name, Benny Goodman was anything but a real bandleader in the spring of 1934. As a sideman in studio bands, he was still being relegated to the third and fourth sax chair, and the outlook for the summer was bleak. The night club business was expecting a boom, however, with the repeal of prohibition, and the legal introduction of a monstrous beverage known as 3.2 beer.

Two of New York's bankrupt theaters had been taken over by the mobs who had bought into the new breweries. On W. 54th St. there emerged a Casino de Paris, where one could get a complete dinner for less than \$3, complete with a long vaudeville show, reasonably nude showgirls, and the bands of Don Redman and Ben Pollack for dancing. It was probably the best bargain in recent history, but the place folded after a very few weeks.

On Broadway and 53rd St., the old Hammerstein theater became the Billy Rose Music Hall, and here the policy was the same, except for an interminable cavalcade of vaudeville and circus acts. Since Benny had played in the pit band of one of Rose's musicals a couple of years before, he decided to audition a band for the spot. Among the "at liberty" musicians he corralled were Claude Thornhill, Jack Lacey, a fine trombonist, Hank Weyland, a loud bass player I had heard broadcasting from a chop suey joint, Pee Wee Erwin, Hymie Schertzer, Ben Kanter, Sammy Shapiro, a stiff first trumpeter, and Sammy Weiss, a ditto drummer. It was a 13-piece, thoroughly undistinguished band, and Billy Rose booked it in for scale, which was approximately \$850 a week.

JERRY ARLEN, Harold's brother, was the leader of the other band, which was even more commercial than Benny's. To Jerry fell the chore of playing the show, while Goodman relieved for dancing. Since there was no money either for arrangements or vocalists, the band did a lot of jamming on standards and current pops, although occasionally a publisher would come through with an arrangement, because of the twice-nightly broadcasts over WMCA. For his first vocalist he used



Goodman's stand at Chicago's Blue Note two years ago found him visiting with old Windy City friends, pianist Chet Roble and trumpeter Muggsy Spanier.

still sounded like a run-of-the-mill commercial band on the many pops which publishers were only too eager to provide.

Right now it might be well to point out that a magazine called *Down Beat* had been started while Benny was at the Music Hall, and I was a regular, violent, and opinionated contributor. It was the very first magazine to cover the jazz scene, and it couldn't help but make an impression on musicians and fans alike. Because of my connection with the sheet I may have wielded more influence with Benny than I deserved, and it must be confessed that I wrote about the band tactlessly and in great detail.

When it seemed to me that the Goodman band was making less of an impression than it should, I took a trip to Chicago, where Gene Krupa was imprisoned in Buddy Rogers' orchestra at the College Inn. Even though Gene had been less than happy with Benny in the Russ Columbo days, he had enormous respect for him as a musician, and it wasn't too difficult to persuade him to turn in his notice to Buddy and join the *Let's Dance* program in New York. At the same time I heard Jess Stacy, who was playing at an enormous speakeasy known as the Subway. Because of union regulations it wasn't possible for Jess to join the radio band, but he was a wonderful guy to remember for the future.

GENE'S ARRIVAL marked a musical turning point in the Goodman organization. Fletcher Henderson's arrangements began to take on excitement, and the other studio musicians acquired a small bit of the relaxation and verve of the old Henderson band. It was about this time that Benny let Fletcher make arrangements of current pop tunes, with a beat and irreverence he had never dared to employ with his own band. I firmly believe that it was this approach to ballads that gave the Goodman band the style that made it conquer the nation the following year.

For the formation of the trio, switch to Victor, and emergence of Willard Alexander as manager, we will have to wait until the next installment.

ABC-Paramount Inks Billy Taylor

New York — ABC-Paramount has signed pianist Billy Taylor to a three-year exclusive contract. His first album will be a trio date. Current plans are for Billy to average three LPs a year for the label. ABC-Paramount is also negotiating with Jackie Cain-Roy Kral, Lee Wiley, and Jimmy Raney.

At a recent session for the company, soprano saxist Steve Lacy recorded with Tom Stewart, tenor horn; Herbie Mann, alto and tenor; Joe Puma, guitar; Bill Bradley and Al Levitt alternating on drums, and Whitey Mitchell, bass.

Barry Ulanov

IT LOOKS as if—finally—a new voice of unmistakable jazz quality has appeared to take its place beside those of Sarah Vaughan, Billie Holiday, and Ella Fitzgerald. The girl to whom it belongs is Beverly Kenney, 23, a New Jerseyite of very little professional experience but almost limitless musical possibilities.

Don't misunderstand me. I don't deny for a four-bar moment that there have been girl singers between Sarah's arrival on the scene a decade ago and the present, girl singers of quality, girl singers of a kind of jazz quality.

It's been fun, from time to time in recent years, listening to this performance by Teddi King and that by Carmen McRae, hearing Jeri Southern now and then and others of that neat, nimble sort.

DO UNDERSTAND ME. I do deny that the aforementioned worthies—Teddi and Carmen and Jeri—even, I regret to say, the Sarah of recent months, have sounded much of the time like *bona fide* jazz singers. Jazz influences? Sure. A beat? I guess so. Out-and-out jazz singing? Rarely.

One explanation is the material performed by these estimable women, or at least by Carmen and Jeri and Sarah. They have tried too hard for that hit record; they have even succeeded. They have not maintained a consistent jazz quality, however; one never does when boxoffice supplants beat and jukebox supersedes jazz sound as desiderata.

Another explanation is natural equipment. For all the considerable skill if these well-endowed singers, they (including, unfortunately, the latter-day Vaughan) seem to lack that curious texture, that odd twist of phrase, that even turn of tone that, in combination, identify the real thing in jazz singers.

STILL ANOTHER explanation—the last, I promise you—is the apparent lack of a kind of ungovernable naivete, a buoyancy which is two parts youth and one part high spirits, or maybe it's the other way around.

Age has something to do with it anyway, but not everything. Old Jimmy Rushing has had it ever since he cracked his voice on a nursery rhyme. Billie Holiday, tired as she must be much of the time, and worn by every sort of misery, still has it, no matter how slow the tempo or sobbing the mood of the song she's singing. Ella Fitzgerald has it, every powerful pulsating pound of her, and Frank Sinatra has it, too, between heavy dramatic roles, anyhow. And Perry Como has it, just walking across a television stage or tapping time to what passes for a beat in the backing of one of the dog tunes to which, too much of the time, he's addicted—it's what keeps him within a half-chorus or so of jazz,

that naivete, that buoyancy, those spirits.

Have I made my point?

I'VE BEEN TRYING to raise a cheer or two for Beverly Kenney, a gifted singer with good taste in the choice of songs she sings and a plethora of natural equipment with which to sing them and every sort of naive enthusiasm.

I'm sorry I had to make my cheering voice heard at the expense of some fine singers who just haven't made the jazz grade, at least according to my taste. But the drought has been such a long time with us that it's impossible to forget the whys and wherefores as one turns eagerly to welcome the waters bringing relief to the dry land.

There's a kind of moral hidden in the argument, too. It's in my argument and Beverly's example and another example as well, that of the other singer who in the last year or so has been re-establishing a place between the larynx and the pharynx for jazz: Joe Williams, of course.

BOTH BEVERLY, in her first record, (which should be around about the time you read this) and Joe are straightforward jazz singers. It's more obvious in Joe's case because of the material: he sings—blues, mostly, as is fitting for anyone with such a voice, such exuberance, such wit, such instrumental precision.

But Beverly, too, is a jazzman, I think, and there's no hiding the fact. It's that, which is not hidden, that makes the hidden moral.

Jazz remains a most wonderfully straightforward music, and never more direct or to the point than when sung. There's fun in a charming novelty singer and tender delight in a sweet balladeer.

But the big kicks, the ones that add up to chapters in the history books and a place in the American pantheon—they come from jazz singers, strictly jazz singers.

EVEN BING, even he, I'm certain, will rank as a singer for his early years not his middle or late: it will be those wild scating sessions with the Rhythm Boys and the uninhibited fill-ins with the Mills Brothers the improvised measures with Eddie Lang, the gulps and gobbles that first established him which will, in future years, make clear that his is a substantial contribution to American singing, not, I'm convinced, *White Christmas* or *Sweet Leilani* or any of the later sweetmeats.

Beverly may not be the one to do it—although I hope she is, because I enjoy her singing so much. Joe may not be able to do it—although he has made great 13-bar strides toward it already.

But it will come. *It?* A large-scale revival of jazz singing to go along with the success of the small jazz group of the last few years. Without it, this is just a little flurry and not the great jazz blizzard we've been assured so often of late we're enjoying.

Crackup Was Close Shave, But Hamp's Still Leaping

By Leonard Feather

LOOKING AT THEM on the bandstand at Cafe Society, all you could see was a happy bunch of musicians waiting away on a typical opening night of a typical night club week. But the evening had a deeper significance for Lionel Hampton and his men. It marked the emergence of triumph out of near-tragedy. It was the night of the great comeback, the night that brought back Hamp the Champ with his reorganized band, almost three months after the entire band was involved in a disastrous bus accident in New Mexico.

One of them will never come back: the bus driver lost his life. Of the seventeen others spilled out of the coach last Oct. 1, 11 were sitting on the bandstand tonight, Dec. 23, miraculously alive and able to play their horns.

The band sounded so good on the first set—better, in fact, than the rather exhibitionistic crew I had heard at the Apollo a few months earlier—that it called for some elaboration on the manner in which this happy ending was achieved.

BOBBY PLATER, Lionel's veteran alto man, was the first to offer some details. "I was in the hospital two months," he said, "with two broken legs and a broken wrist. They had to put a pin in the wrist—look how swollen it still is. I can just move it enough to play saxophone, but I can't touch the flute yet."

"Did you notice Al Hayse, the trombonist? He still has his broken back in a brace; in fact, he can't even carry his horn yet, and it's amazing to me that he can even play it."

There are only five replacements in the band, Bobby pointed out. The personnel, which was to be subject to slight changes before the band sailed Jan. 11 on the United States, comprises Plater and Joe Evans, alto; Joe Alexander and Eddie Chamblee, tenors; Curtis Lowe, baritone; Eddie Mullens, Dave Gonzales, Eddie Preston, and Billy Brooks, trumpets; Al Hayse, Fats Morris, Larry Wilson, trombones; Oscar Dennard, piano; Robert Mosley, vocal and alternate piano; Billy Mackel, guitar; Chuck Badie, bass; Albert Gardner, drums; Lora Pierre, vocals. Curley Hamner is no longer in the entourage.

DURING THE second set, Hamp took some time off to sit in the audience and listen to the results of his few days of rehearsals. "We lost our library in the crash," he said, "so the insurance company is paying for Quincy Jones to write us a new book. Sitting in the hospital I had the first chance since 1941 to really relax and plan things, figure out how I wanted the new stuff written and the old things rewritten."

"Were you all in the same hospital?" I asked.

"Not at first—they had us spread over every hospital in Truth or Consequences and three other towns. After two days I was moved by ambulance to St. Joseph's hospital in Albuquerque; finally about 15 of us wound up there, and that's where my broken ankle had to be reset."

"The band had a whole ward to themselves. Gladys (Mrs. Hampton, who was traveling in a separate car and was not involved in the crash) got television sets for all the guys, and Archie Moore, the fighter, who loves jazz, got phonographs for everyone."

"I found it hard to adjust myself—the days seemed very monotonous at first, and I couldn't sleep at night. But then the Sisters who ran the hospital started digging the records we were playing and we all found ways to pass the time."

"NORMAN GRANZ sent me 100 albums! It was wonderful to be able to catch up on some music. I listened to Basie and Duke and Miles Davis and Brubeck and Kenton and Chet Baker and, of course, all of Norman's artists. First time in years that I'd been able to hear what everybody else was doing."

"It was seven weeks before I could even get out of bed, but of course I was one of the lucky ones. You see that boy playing trombone?" He pointed to Larry Wilson, only white member of the present band. "He lost all the toes on one foot and had a broken leg, too."

"Billy Mackel has a blood clot on his leg; Chuck Badie has a broken leg. Now look at him—Eddie Chamblee—jumping up and down like that! You wouldn't believe that a few weeks ago both his legs were broken and one of his ankles is still bandaged. . . . Wallace Davenport is still in the hospital, you know. Well, all of us here tonight are lucky; with God's help, we came through alive."

"Bobby Plater was a real hero," interjected Lou Randell, Hamp's lawyer, who had flown the 2,000 miles to New Mexico immediately on hearing of the crash. "With those broken legs and a broken wrist, he was climbing in and out of the bus rescuing some of the fellows who were lying there helpless."

Hamp got back on the bandstand for *Pig Ears and Rice*, a rocking rhythm-and-blues groove number. At the end of the set he scared everyone (at least everyone who knew about his ankle) by jumping up and down in typical Hampton style for the closing chord. It wasn't as high as a pre-accident Hampton jump, but it was high enough to look dangerous in the circumstances.

LATER IN the evening, Hamp came over again to chat of this and that; to rave about the LP he made with Stan



Lionel Hampton

Getz—"I think *Louise* is one of the best things I've ever done"—to ask to express his thanks to the more than 3,000 fans who sent sympathetic letters to the hospital; to tell about his role in *The Benny Goodman Story* ("They cut out our quartet session on *I Got Rhythm* from the Carnegie hall scene—that was one of the best parts!"), and to talk of a new arranger he had discovered in Indianapolis, a trombonist by the name of Slide Hampton (no relation) who is now in town writing for Hamp's new library.

I listened to one more set before I left, marveling at the degree of enthusiasm and teamwork already instilled in these men, and digging such surprises as the harmonica solo by Morris, normally a trombonist, and the ballad-blues efforts of pianist Mosley.

But the real marvel of it all was just the bare fact that Hamp was back, in all his bubbling glory that neither fire nor earthquake nor blown-out tire can ever quench.

Stan Kenton Profiled By Ex-Sideman Russo

Chicago — This month's addition to the ever-growing number of articles on jazz and its personalities to appear in national publications comes from *Playboy*. In the February issue is a lengthy feature on Stan Kenton written by his former chief arranger, Bill Russo, with a large group of accompanying photos by Herman Leonard.

Perspectives

By Ralph J. Gleason

EVER SINCE 1949 or '50, when Jeri Southern showed up in Chicago and in the middle of the music scene, everyone who has seen or heard this wonderful singer has also wondered why it is that she hasn't hit the big time.

In recent years, despite her recording contract with Decca, Jeri has been working mainly in the Los Angeles area and there not in the top spots. But these last 12 months have seen most of that change, and all of it will obviously change soon.

Jeri has blossomed out into the kind of an entertainer who can please any type of crowd. Maybe she could have before, but now it is so obvious that it doesn't even need to be pointed out to any one who sees her in person. Her *Monitor* pickups and her appearances in the better spots in New York and Los Angeles have boosted her to a point where she is knocking on the door of the top clubs in the country and is going to be inside soon.

WHAT JERI SOUTHERN has—and it is an absolutely priceless gift—is the ability to make any place she works her own. Put her into a jazz joint like Fack's in San Francisco which is usually resounding to the miniature 17-piece band of the Freshmen, or the jokes and bad taste cracks of Scat Man Crothers, and you wouldn't think she's had a chance. Yet she does. She can shut up the crowd and command its attention without saying a word about it.

For instance, last month she played Fack's and right in the middle of her set she got up from the piano, walked to the mike, and sang *Scarlet Ribbons* a capella. Not only does this take guts, but it takes class. And it works. Even the phone stopped ringing.

It isn't going to be long before Jeri is really scoring in this business. She has charm and confidence—even if she is nervous she doesn't show it—and years of battling cash registers, telephones, and drunks in bars have given her the ability to sing along oblivious of distraction. And her manner with a song is not only reverent but exciting, intriguing, and utterly delightful. Certainly she specializes in the sad ballads—as she points out there are few of the other kinds. But I for one would rather have her singing about a lost love than some idiot yapping away with a toothy grin trying to convince you she is happy.

AS TO Jeri's records, her first two Decca LPs were great and her singles have been rapping on the window panes of the jukeboxes for some time now. She is aching for a hit and is going to score eventually. Decca, of course, does practically no promotion for anyone from Bill Haley to Ella Fitzgerald (and that's some trip) but if Jeri has some luck and a good song she won't need the promotion.

Counterpoint

By Nat Hentoff

I AM A FIRM if somewhat battered believer in a magazine's obligation to provide rebuttal space. Accordingly, here is part of a communication from George W. Kay of Rushville, Ind., concerning my record review in the Jan. 11 issue of the new Wilbur De Paris Atlantic LP: "The three-star rating on this record is not the point of issue here. Exception is taken to your comment that 'Wilbur has never been a stimulating improvisational trombonist either conceptually or tonally' . . . it is dangerous and damaging to the professional musician when a critic takes it upon himself to make sweeping and unfounded statements regarding the capabilities of that particular artist."

Mr. Kay's objection is pointedly valid. What I should have written was that in the 30 or 40 times I've heard Wilbur play, I've never been impressed with his ability as an improvising jazzman. This latter statement is vastly different from the ubiquitous "never" of the review which would imply that I had been on hand whenever Wilbur had taken trombone to lip. My opinion of the record and the band is unchanged. I think the De Paris unit is undeniably composed of skilled professionals, but Omer Simeon is the only musician therein of continuing, large-scaled jazz importance, and the band collectively hops rather than jumps, and is stiff rather than loosely swinging.

But Mr. Kay, I'm sure, wouldn't hold still for that last sentence, either—nor, more essentially, for my right to say it. "It is presumptuous on your part, to say the least," Mr. Kay states indignantly, "to stand in judgment on the merits of a musician of Wilbur De Paris' stature."

CARRYING that principle around the circle, it is also presumptuous, then, on my part, to say the least, "to stand in judgment" on the merits of musicians I dig like Basie, John Lewis, and Billie Holiday. What Mr. Kay is questioning are the grounds for the existence—and contemporary practice—of jazz criticism. And it is this issue I'd like to consider further. Who, if anyone, does have the "right" to judge the creative work of others?

Leonard Feather, I thought, had several pungently cogent things to say about criticism in his two recent columns on the subject. He concluded his dissection by asking whether criticism is really an evil "necessity," after all, and whether the "critics" would be more valuable members of the population if they were to report musicians' opinions exclusively rather than their own views.

Leonard's is a provocative proposal, one Mr. Kay might well second heartily—unless a musician happened to disapprove of Wilbur De Paris. The dif-

Boston Teen Meet Schedules Aussies

Boston—The Australian Jazz quintet, Herb Pomeroy's 14-piece orchestra, and Rev. Norman O'Connor are scheduled to highlight the February meeting of the Teen Age Jazz club here.

The Australian Jazz group and Pomeroy's band will appear in half-hour concerts, and Father O'Connor will add yet another chapter to his continuing series of lectures of the history of jazz. A group of teenage musicians, members of the club who rehearse under direction of pianist Ray Santisi, also will appear.

The January meeting of the organization was highlighted by an appearance by Woody Herman and his orchestra. The latest edition of the Herd romped through a half-hour set of new arrangements and Herd standards.

Difficulty, however, with the theory that musicians are better judges of other musicians than are critics is that each musician is perforce dedicated to his own way of self-expression. He has made his choice among the many possible ways of utilizing the jazz language, and the making of this choice, in most cases, limits his emotional capacity to try to evaluate and appreciate with equal concern and understanding the choices made by other musicians—except for those other musicians whose language is relatively close to his.

THE OPINION of artists on the work of other artists are almost always of value technically. But artists are usually too involved in the relentless demands of their personal creative needs and problems to have—or to desire—a sufficiently detached perspective to dig the whole scene. Nor do artists have that much time to spend voluntarily away from their own works. And the extensively diverse listening background that music criticism, for one example, requires does take a huge chunk of time. There have been artists like George Bernard Shaw who have also been strikingly astute critics, but most have invested their lives so deeply in a particular way of creating that they can rarely be catholic enough in their judgments to embrace all but a few of the other intense and lonely choices.

The value of that rare critic who does have value (Edmund Wilson is a strong example in literature) is his ability to see and to communicate to the nonartist more of the whole area of valuable creative activity in any one period than any single dedicated-to-his-own-direction artist can. Even criticism of this quality, when it exists, is, of course, a small-scaled function and an inevitably transitory one. I agree with Leonard that no critic exists who would not instantly exchange his careful critical clothes for the naked ability to create.

Feather's Nest

By Leonard Feather

"JACK OF ALL TRADES and master of none" can be a vicious, even a poisonous phrase. Too often it has been applied to men who in fact are masters of many trades, but who find it impossible to convince the public of it.

This thought ran through my mind not long ago when, attending Don Friedman's "New Jazz at Carnegie" concert, I observed an exception to this rule as the Australian Jazz quartet took over the stage.

The audience, apparently willing to believe in this instance that they were listening to Jacks of several trades, roared approval as the tenor man switched to bassoon and drums, the bassist took up alto and flute and the drummer played a vibes solo.

THEY WERE clearly much less interested in the music itself than in all the manipulation among horns. I suspect that the exotic association of the group's name had a little to do with its success, too.

At all events, it was good to see a musically pleasant outfit demonstrate genuine versatility and make it pay off, for I have seen, through the years, too many examples of the reverse reaction, especially when applied to individuals rather than combos.

Don Elliott, to me, is a perfect case in point. Oh, sure, he's won a couple of polls, and he works pretty steadily, but his career hasn't yet started to move in a straight upward line; it's been a zigzag between leading various combos, working as a sideman and just free-lancing around.

ONE WONDERS whether, if he played nothing but mellophone, he might not have made it sooner and bigger; or if he confined himself to trumpet or vibes there might be a clearer picture in the public mind of just who he is and what he does. He does so many things, so well, that the reaction too often seems to be one of mild skepticism or amused tolerance.

Don's case is not vastly different from that of Eddie Shu, who wandered from job to job for years, playing now alto and tenor, now trumpet and clarinet, and spending the summers in the Borscht belt doing a ventriloquist act, and taking an occasional gig as a bassist, or singing ballads.

The immediate suspicion arises: no one man can do that many things that well. So when Eddie finally began to make it, it was on the basis of his performances with the Gene Krupa group, in which his work, musically speaking, was less sincere and less valid than anything else he had ever done.

HE HAD TO sacrifice plain good walling for an exhibitionistic display, because just playing several horns well is at once too much and not enough.

George Shearing is an excellent jazz accordionist; yet he has hardly ever

let it be known because he realized that one strong association is better than the risk of spreading oneself too thin. (By now he is so firmly established that I believe he could easily get away with it and is wrong not to use the double to full advantage.)

Of course, you can point out examples of versatility that have paid off, like the above mentioned Australian J. Q. Lionel Hampton can play vibes, drums, piano, sing, and dance, but in his case the showmanship angle is so important that it transcends any musical considerations.

VERSATILITY IS a mixed blessing. I have watched it take its toll not only in jazz but in many other artistic areas. To cite one strange example,

perhaps the best and most enthralling political and general commentary radio program I can ever remember hearing, a few years ago, was a series by Orson Welles.

But who is going to take seriously as a radio commentator a man known as an actor and director? It was enough that he managed to spread into two or three other fields; the radio gambit was one too many.

My advice to the young jazzman who wants to make it: make it one horn at a time. Or if you must double, at least make it something that will give the audience a chance to gape. Like a bassoon or a euphonium. Otherwise you may find yourself a jack of no trades and master of all.

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Popular Records **DOWN BEAT**

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

Five-Star Discs

Eddie Albert and Sondra Lee—**Little Child**, Jenny Kissed Me (Kapp K-134X)
 Cab and Lael Calloway—**Little Child**/The Voice (ABC-Paramount 9671)
 Diahann Carroll—**I Went to the Village**/Help Yourself (Victor 47-6391)
 The Crew-cuts—**Seven Days**/That's Your Mistake (Mercury 70732)
 Al Hibbler—**11th Hour Melody**/Let's Try Again (Decca 9-29789)
 Julius La Rosa—**Lipstick and Candy and Rubbersole Shoes**/Winter in New England (RCA 47-6416)
 Nick Noble—**To You, My Love**/You Are My Only Love (Wing 90045)
 Anita O'Day—**I'm With You**/Rock and Roll Waltz (Verve 2000)
 Carol Richards—**Look At Them**/Little Mistakes (Victor 47-6394)
 Margaret Whiting—**I Love a Mystery**/Bidin' My Time (Capitol F3314)

Packaged Goods

Julie Is Her Name (Liberty 12" LP 3006) is an intimate recital by Julie London, accompanied with nimble taste by guitarist Barney Kessel and Ray Leatherwood. Miss London has that rare combination of simplicity, the ability to tell a story and even supply added meanings between the lines, and a musically tasty sense of phrasing.

The only track here that's objectionable is the *Laura* that got lost in an echo chamber. The rest is a lithe delight, and the cover of this LP illustrates what Bill Ballance means when he writes, "No wonder her voice comes out so well—look where it's been!"

By contrast, **Kay Starr** (Victor 12" LPM-1149) sings lustily, forcefully,

and often with the kind of commercialized voice-blending that has become endemic to the pop vocal field. Miss Starr can also wail in her own way. Whatever she does has a strong touch of the blues, and she pulsates strongly. She is to be congratulated for choosing as one of her lieder here Duke Ellington's *Jump for Joy*, and she is to be further congratulated for singing throughout with hard-hitting emotion.

Ted Straeter (Atlantic 12" LP 1218) is yet another species of singer. His is the breathlessly chic approach that is rampant in the Persian room of the Plaza where he's long been resident. His accompaniment rhythmically most of the way here, however, is a stronger brew than he's been used to what with the sturdy presence of Mundell Lowe, Trigger Alpert and Ed Shaughnessy on all but three tracks. Straeter's kind of vocalizing is often agreeable but is basically shallow.

Mercury has released a new David Carroll LP called *Waltzes, Wine, and Candlelight* (MG 20086) which includes some fine mood music for home listening. Included are such tunes as *Melody of Love*, *My Evening Star*, *Blue Hours*, *Let The Rest of The World Go By*, and *Till We Meet Again*. Package stresses the soft musical themes with which Carroll has become identified in this type release.

On the other side of the fence, the same company comes along with a new Red Prysock package designed for the bobby sox and crew cut trade, including tunes cut as singles over several years by the group (MG 20088). It's called *Rock 'n' Roll*, and includes *Happy Feet*, *Blow Your Horn*, *Zonked*, *Zip*, *Jumbo*, *Hand Clappin'*, and others. Prysock has gathered some of the top sidemen in the business for these sides, and they really jump.

Jaye P. Morgan has become one of the hottest femme properties in the pop field, and RCA has coupled her with Hugo Winterhalter in a new LP (1155) which should have a big sale around the country. Gal sings some of the old favorites, including *You're Driving Me Crazy*, *Let There Be Love*, *My Heart Belongs to Daddy*, *Will You Still Be Mine*, *It All Depends on You*, *You're My Thrill*, *Pagan Love Song*, and *Till We Meet Again*. Girl's low, husky voice is ideally suited to these tunes, and the orchestral backing is a listening pleasure.

Also on RCA is the new Dinah Shore package, *Holding Hands At Midnight* (1154) which is one of the finest waxings produced by this singer in a long while. Again there's plenty of nostalgia in this album, with Dinah doing an outstanding job on *Holding Hands at Midnight*, *Nice Work If You Can Get It*, *Easy to Love*, *Come Rain or Come Shine*, *It Had To Be You*, *You're Driving Me Crazy*, *Taking a Chance on Love*, etc. This one is a must.

For those who collect original cast albums of Broadway shows, RCA has issued the score from *Pipe Dream* (1023) which features Rodgers and Hammerstein, but not at their best. In this case it's the performance rather than the tunes which might attract some attention. Cast is headed by Helen Traubel, who belts out her numbers with everything she's got, and that's an awful lot, and Judy Tyler who does an excellent job on the hit tune from the show, *Everybody's Got A Home But Me*.

Spring Is Here (X-3162) is a hopeful title of a new MGM EP entry featuring the Ray Charles singers in a good pairing of tunes and talent. Many favorite songs are included in the batch, among them *Paris in the Spring*, *It Might As Well Be Spring*, *Easter Parade*, and others.



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Miss Carroll
Have you met Miss Carroll?
Have You Met Miss Jones, It's All Right with Me, Happiness Is a Thing Called Joe, others.



Al Cohn Orchestra
Bidin' My Time
Bidin' My Time, When I Grow Too Old to Dream, Taking a Chance on Love, others.



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RCA VICTOR

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

Bert-McHehan-Byrd

Steady Eddie; Crazy Rhythm; Slow Crossdown; If I Love Again; Bronx Line; I'll Take Romance; Wishbone

Rating: ★★★★★

On *Montage*, the title of the LP, tracks 1, 3, 5, and 7 contain an Eddie Bert unit including J. R. Montrose, Hank Jones, Clyde Lombardi, and Kenny Clarke. Tracks 2 and 6 are John Mehegan piano solos, and 4 is a swinger with Donald Byrd, Frank Foster, Paul Chambers, Jones, and Clarke. The level of musicianship is consistently

high throughout. My favorite track is the funky *Wishbone*. (Savoy 12" LP MG-12029)

Bradley-McKinley-Bradley Jr.

Colery Stalks at Midnight; Little Girl Blues; Bradley's Beans; Down the Road a Piece; My Funny Valentine; Sugar Hips

Rating: ★★★

Epic not only provides no personnel or dates, but also doesn't indicate that the set is a mixture of reissues and new material. *Colery* is the relaxed, (crunchy) 1939 big band date led by trombonist Bradley senior. *Down the Road* was a wry 1940 trio date with Freddie Slack, Doc Goldberg, and Ray McKinley. *Blues* and *Valentine* feature the elder Bradley with four strings and rhythm in writing that is much too syrupy for any but Muzakian tastes. The rhythm section on these two April, 1955, sessions comprises Goldberg, Lou Stein,

Tony Mottola, and Will Bradley Jr. on drums.

In November, 1955, the younger Bradley cut the other two tracks with Wade Legge, Doug Watkins, Phil Sunkel on cornet, and J. R. Montrose on tenor. This brace is first-rate, swinging modern jazz by all. If it weren't for the two tracks with strings, the rating would be higher. Epic, incidentally, limits its own sales potential when it packages albums as carelessly as it did this one. (Epic 10" LP LN 1127)

Donald Byrd

Parisian Thoroughfare; Yusef; Shonuff; Blues; Torsion Level; Woody's You; Dancing in the Dark

Rating: ★★★★★

Transition's second LP is a recording of an Aug. 23, 1955, concert given in Detroit by the New Jazz society, a group formed under the impetus of Kenny Burrell, one of the key influ-

Goodman Sides Begin To Pour Out

Benny Goodman

Get Happy; The Devil and the Deep Blue Sea; Liza; I'll Always Be in Love with You; Smoke Dreams; I Know That You Know; Blue Skies; If Dreams Come True; Opus 3/4; Where or When; Peter Piper; Walk, Jennie, Walk; There's a Small Hotel; Ida, Sweet as Apple Cider; 'Taint No Use; It's Wonderful; Organ Grinder's Swing; Louie; Sam for You Yesterday and Here You Come Today; Sugar; Minnie the Moocher's Wedding Day; It's Been So Long; Goody-Goody; House Hop; When Buddha Smiles; You Turned the Tables on Me; Always; Basin Street Blues; Be My Bitch Du School; Peckin'; I Would Do Anything for You; I Must Have That Man; Ti-Pi-Tin; Easy Money Minny Mo; Silhouetted in the Moonlight; Farewell Blues; I Want to Be Happy; Bootee; Can't We Be Friends?; Goodnight My Love; I Can't Give You Anything But Love, Baby; When You and I Were Young Maggie; Rose of Washington Square; This Year's Kisses; Sweet Lorraine; Loch Lomond; Lullaby in Rhythm; Mad House; Alexander's Ragtime Band; More Than You Know; If I Could Be with You; Too Good to Be True; Sing for Your Supper; Jam Session; Somebody Loves Me; This Can't Be Love; Tea for Two; I'm a Ding Dong Daddy; You Can't Pull the Wool Over My Eyes; Good-Bye

Rating: ★★★★★

Benny Goodman: The Golden Age of Swing, a Victor Limited Edition package in the plush tradition of that label's previous Glenn Miller collections, consists of 45 big band, nine quartet, and six trio sides from 1935-'39. Except for several distinguished big band dates and a number of superb sextet sessions for Columbia in the early '40s, this was the most stimulating period of Goodman's jazz career. By and large, the selections are well chosen though I expect everyone will have a few regrets about personal favorites that have been omitted. (I'm grieved, for example, at the absence of *Blues in Your Flat* and *Blues in My Flat*.) Essentially, however, this is a richly representative five-decker sandwich that now becomes the best single large-scale Goodman collection available.

Particularly durable jazzwise are the small combo dates; several of the solos on the big band sessions; the fine 1938 *Ti-Pi-Tin* with guests Lester Young (in a short solo), Freddie Greene, and Walter Page; and Allan Reuss' firm unamplified guitar in most of the rhythm sections and in two brief solos. It appears increasingly clear in retrospect that the Goodman bands as a whole were fine units to dance to; often exciting on their charging jumpers; and always crisply professional. As jazz bands, however, they did not swing as loosely as Basie; they lacked the dynamic inner drive of Lunceford and Webb crews at their best; and Goodman as a leader was far from as deeply and influential creative as Ellington, although Benny's clarinet, of course, became the influence on that instrument for many years. And with a few exceptions, Goodman's sidemen were not of the jazz stature of Count's or Duke's.

But this was the one band that opened so many ears to jazz in the '30s, and it created as happy an impact as it did because of the musical conviction and sound skills of its quick sidemen and especially of its leader. The invigorating results of those convictions and skills are still worth hearing and still communicate much enjoyment. The only sections of these sides that don't hold up at all are the vocals by Helen Ward (10), Martha Tilton (5), Frances Hunt (1)

and Margaret McRae (1) who were not only not jazz singers, but weren't very good singers, period. The one vocal apiece by Benny (*'Taint No Use*) and Johnny Mercer (*Sent For You Yesterday*) makes the girls seem all the more pallid. Joe Harris' vocal on *Basin Street* is no asset but his trombone is good.

Included as part of the package is a rather disappointingly surface history of the Goodman band and small combos by Fred Reynolds. Reynolds contributes no new information nor is he especially penetrating in his rewrite of the familiar data. And I cannot understand why he makes no mention of the vital role Benny and John Hammond played during this era in breaking down color barriers in music. I'm surprised Victor didn't commission someone who was closer to the scene then—like Irving Kolodin or especially Hammond—to do a set of notes that would have had lasting value.

There's a valuable chart with complete recording dates and a list of everyone who appeared on each side, but there should also have been identification of specific soloists in the Avakian manner at Columbia. Arranging credits would also have been helpful. There are several pictures, and the sound of the masters has been "enhanced."

Final conclusion: the above negative points notwithstanding, this collection is well worth its \$24.95 price and it has much, much more to say musically than all of the Miller sets put together. (Victor LPT 6703, five 12" LPs)

Down South Camp Meetin'; Avalon; King Porter's Stomp; Moonglow; Sing, Sing, Sing; And the Angels Sing; One O'Clock Jump; Don't Be That Way; Bugle Call Rag; Stompin' at the Savoy; Good-Bye

Rating: ★★★★★

The Benny Goodman Story, as this is called, is a unique instance of a company issuing a set of recordings that is more "original" than the "original" soundtrack of the new picture of this same title. These are the 1935-'39 sides that Benny tried to recreate for the Universal-International film, and they contain some of the most renowned vintage Goodman in the vaults. There are two quartet dates with Wilson, Hampton, and Krupa; the rest is by the big band. Arrangements are by Fletcher Henderson, Jimmy Mundy, Ziggy Elman, Edgar Sampson, and Dean Kincaide, among others.

Among the high points are Bunny Berigan's horn in *King Porter*; the immaculate Wilson piano on the quartet brace; the tasty Hamp on the same occasions; Elman on *Angels*; the feel of the band on *Don't Be That Way* and *Stompin'*; and Benny throughout. There are good notes by John Wilson and full information concerning personnel and recording dates. Aside from the strong appeal of this set to your memories—or to your curiosity if you weren't there—there's also a vigorous quantity of good music here although I still can't get with the pyrotechnical *Sing, Sing, Sing*. (Victor 12" LPM 1099)

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ences in Detroit jazz. It's valuable to have this recording of Detroit jazz (the ramifications of which have become stimulatingly wider geographically in the past year) at its source. I will not, however, make the same rating mistake here I did with the previous Transition LP, *Jazz in a Stable* (*Down Beat*, Dec. 28) when my appreciation for a company with the courage to record relatively unknown musicians of merit in localities away from the main centers of jazz clouded my judgment of the music itself. After repeated listening, I feel that first set did not deserve five stars, particularly because the tenor of Varty Haroutunian doesn't hold up.

Both the Boston and this Detroit collection, however, do merit attention. Byrd is already known as an unusually inventive and singing hornman who, as a matter of fact, has blown better on other records than he does here, though his playing on this set is good. Pianist Barry Harris has been an influential adviser to many young Detroiters (Doug Watkins and Paul Chambers among them) and I wish he'd had more solo space here, as what I heard, made me curious to listen longer.

Tenor Yusef Lateef swings hard, and has a full, muscular tone. His conception is good but is not yet equal in individuality of imagination to Byrd's. Bernard McKinney is a fine young jazzman, but I wonder why he devotes his talents to the relatively ungrateful euphonium rather than the more flexible trombone, his initial instrument. The acoustics of the hall were such that I can't hear enough of bassist Alvin Jackson to make a judgment. Drummer Frank Gans could flow more, and sometimes has too many things going on in the background to project a clear, building rhythmic line.

There are some unfortunately corny effects at the beginning and end of *Thoroughfare*; Harris' mood piece, *Yusef*, is pleasant but reminiscent; the blues I've heard before under another title, and Quincy Jones tells me it's Sonny Stitt's *Loose Walk*. Harris' *Torsion Level* is competent but not distinctive writing. The rest of the arranging is better, and the playing especially makes this further proof that there's a lot of worthwhile jazz being created in other localities besides New York, Chicago, and the west coast. Recommended. (*Transition* 12" LP 5)

Barbara Carroll

Everything I've Got Belongs to You; It's All Right with Me; Happiness Is a Thing Called Joe; Almost Like Being in Love; Love Is a Simple Thing; Get Happy; Two Ladies in de Shade of de Banana Tree; My Heart Belongs to Daddy; You're Mine, You; Have You Met Miss Jones?; I'm Glad There Is You; Barbara's Card

Rating: ★★

Barbara is accompanied with taste and understanding by Joe Shulman and Ralph Pollack. Her own playing is warm, personal, swinging, imaginative, equally illuminating, and logical at all

tempos, and of consistent quality. She isn't an innovator, but she certainly has a musical personality of distinction that communicates much pleasure. Title of the collection is *Have You Met Miss Carroll?* and the cover is unfortunately coy, something Barbara herself isn't. (*Victor* 12" LP LPM-1137)

Herbie Fields-TMACCMC

No Word Blues; The Lady Is a Tramp; Baltimore; Nutcracker Swing; St. Louis Blues; Makin' Whoopie; I'm Forever Counting Gelfers; Id; Skip to My Loo; Speak Easy

Rating: ★★

The first side contains almost nothing of value for jazz listeners. Although there are some good men on the six Fields' dates, nothing much happens. Fields' solo space is especially wasted since his conception on both clarinet and soprano is dully mediocre. His tone is also unfortunate. The set is worth hearing, however, for the second side which contains good blowing by Herb Geller, Jack Montrose, Buddy Collette, Bob Gordon, Marty Paich, Chico Hamilton, Curtis Counce, and Stu Williamson. This latter assemblage is called The Melrose Avenue Conservatory Chamber Music Society. The mildly beguiling originals are by Paich, John Grass, and Montrose, while Paich arranged *Loot*. The album is called *Blow Hot, Blow Cool*. (*Decca* 12" LP DL 8130)

Lionel Hampton

Perdido; That's My Desire; Central Ave. Breakdown; Kaba's Blues; Hamp's Boogie Woogie; Flying Home

Rating: ★

A record of a 1949 Gene Norman-Eddie Laguna concert at which Charlie Shavers, Willie Smith, Corky Corcoran, Milt Buckner, Jackie Mills, and Lee Young were also present on various numbers. Hampton is heard on vibes, drums, and piano, and except for *That's My Desire*, is generally tasteless, repetitive, and noisy. Shavers, too, is more interested in titillating the crowd than in blowing music of substance. Willie Smith is competent but lights no fires. There is rhythmic excitement here, but that's not enough by itself to make for superior jazz. Recording has good presence.

There is a 1947 Gene Norman concert with much the same personnel that did produce some very good jazz on Decca DL 7018. (This one didn't.) (*Gene Norman Presents* 12" LP 15)

Mundell Lowe

Will You Still Be Mine?; I Guess I'll Have to Change My Plans; I'll Never Be the Same; All of You; Yes, Sir, That's My Baby; The Night We Called It a Day; Bach Revisited; Cheek to Cheek; Far from Vanilla

Rating: ★★

A superior quartet session with guitarist Lowe, bassist Trigger Alpert, drummer Ed Shaughnessy, and Dick Hyman on piano and organ. A sur-

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prise is the horn-like, tasty way in which Hyman makes the organ come alive. He is the first musician I've heard in a long time except for Basie and Waller who succeeds, as the notes point out, "in playing light and forceful organ." Bill Davis and Bill Doggett play forceful organ, but rarely can make the instrument walk lightly, and besides, they lack Hyman's consistency of taste as expressed here. Alpert and Shaughnessy are sensitively strong in the background.

Lowe has never sounded so well on records before. His conception on ballads and jumpers is mature and personal; he swings with ease; and he has an excellent sound. The two originals are by Lowe (Dick Garcia collaborated in *Bach Revisited*) and are attractive. Almost five stars. The cover is painfully artificial, Riverside's worst

and most pretentiously "chic." (*Riverside 12" RLP 12-204*)

Modern Jazz Society

Midsommer; Little David's Fugue; The Queen's Fancy; Django; Sun Dance

Rating: ★★★★★

This is a collection of five John Lewis compositions, three of which were commissioned by Norman Granz for this recording. On one and three, the musicians are Stan Getz, Tony Scott, J. J. Johnson, flutist James Politis, bassoonist Manuel Ziegler, French horn Gunther Schuller, harpist Janet Putnam, bassist Percy Heath, and drummer Connie Kay. On the others, Lucky Thompson and Aaron Sachs replace Getz and Scott while the rest of the personnel remains the same. *Midsommer*, an "adagio in a general first

rondo form" is impressionistic. Though it's a flowingly lyrical work in general, the opening composed section is too long for the content involved and rather diffuse. The soloists are superb, particularly in the cross-conversations. *Little David's Fugue* is based on a sprightly set of figures, and it swings. The solos are good, but Sachs is not up to Scott.

Gunther Schuller's arrangement for *The Queen's Fancy* works out well, giving this unique mixture of jazz and quasi-Elizabethan textures growing space and effective added coloration. Schuller's scoring of *Django* is less successful. The original had a spare strength while this version is somewhat sugary and the harp in the background tends to be distracting and somewhat out of context. *Sun Dance* is another indication, as are all of these works, of Lewis' compositional imagination and craftsmanship. The blowing in these last three is again very good, especially Getz, J. J., Scott, and Lucky. Norman Granz deserves credit for commissioning the set. (*Norgran 12" LP MG N-1040*)

Jack Montrose

Listen, Hear; Bewitched, Bothered and Bewildered; Some Good Fun Blues; Fools Rush In; Speakeasy; Credo; Pretty; That Old Feeling

Rating: ★★★★★

The maturing tenor-writer Jack Montrose leads Bob Gordon, Conte Candoli, Shelly Manne, Paul Moer, and Ralph Pena in a warmly expressive set. Montrose's writing is getting looser and more personal, although it still occasionally contains undue choppiness as in the arranged sections of *Fools, Feeling, Speakeasy*, and *Credo*. But there is also a growing funkiness as in *Some Good Fun Blues* which contains a line at the beginning that is almost the same as Horace Silver's *The Preacher*.

And there is simple, directly communicative writing as in *Listen*; the setting for *Bewitched*; and *Pretty*. Montrose's own tenor has guts, a good beat, full tone, and increasing style. Gordon's loss was a serious one for jazz as his virile, honest work here again indicates. Candoli presses less here than he has on some other records, and as a result, this is one of his best performances. The rhythm section is first-rate, and the recording quality excellent.

Half the exemplary notes are by Whitney Balliett, with the rest by Montrose, including a moving tribute to Gordon. Two lines by Montrose deserve wide circulation: "I don't believe that progress is ever the result of deliberately trying to further the cause. Progress happens when people express themselves naturally." The cover is another in the commendable Pacific Jazz West Coast Artists Series. This abstract is by Suelo Serisawa. Returning to Montrose, this is music with roots, integrity, and strong musical personality. (*Pacific Jazz 12" LP PJ-1208*)



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New Chamber Jazz

Swingin' Till the Girls Come Home; When I Fall in Love; Love Walked In; Jim and Andy's; Sid's Bid; Little Bandmaster

Rating: ★★★

Epic provides no data about these sides, apparently with the aim of making the buyers into do-it-yourself discographers. The most interesting two are the first and sixth, taken from an earlier EP, *Miracle in Strings* (Epic EG 7081), a review of which unfortunately was never printed in this magazine. In this largely successful experiment to make strings swing, Harry Lookofsky plays three violin and two viola parts via multitracking with excellent support by Billy Taylor, Oscar Pettiford, and Charlie Smith in arrangements by Quincy Jones. It's an important milestone in the use of strings in jazz.

Track 2 is a pleasant but not especially swinging excursion by bassoonist Mitch Leigh, flutist Joe Soldo, bassist Doc Goldberg, and pianist Artie Harris. Tracks 3 and 4 are from a previous Lou Stein LP. *Love* has Stein, Bob Carter, and Joe Morello with Peanut Hucko on tenor. *Jim and Andy's* has French horn players Johnny Barrows and Jim Buffington with Carter and Morello. Both are competent sides but the arrangements are routine. *Sid's Bid* is an inconsequential trifle by oboist Sven von Berg and a quartet. The LP's recommended for the Lookofsky brace. Better yet, get the EP if it's still available. (Epic 10" LP LN 1124)

Red Rodney

Taking a Chance on Love; Dig This!; Red is Blue; Clap Hands, Here Comes Charlie; On Mike; The Song Is You; You and the Night and the Music; Laura; Hail to Dale; Jeffie; Rhythm in a Rif; Daddy-O

Rating: ★★★

Modern Music from Chicago is the first recording in some time from trumpeter Rodney, at one time a colleague of Bird and also an alumnus of the Krupa, Lawrence, Ventura, and Herman orchestras. The guest drummer is the swiftly proficient Roy Haynes, a regular member of Sarah Vaughan's rhythm section. On tenor is Chicagoan Ira Sullivan, who also blows trumpet on *On Mike*. The rest of the quintet includes pianist Norman Simmons and bassist Vic Sproles who have been part of the house rhythm section at the Bee Hive in Chicago. Simmons did the large part of the writing (both originals and arrangements) though Red and Sullivan also contributed.

Recording-wise, there is a bad balance leading to shrillness and generally uncomfortable sound composition. Also leading to the rather low rating is the tense, brittle air to most of the proceedings. These do not sound like relaxed sessions. Yet the LP is recommended, particularly for the hard-toned,



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swinging tenor of Sullivan who blows in a manner apparently influenced by Sonny Stitt and Sonny Rollins as well as Bird (I'd also like to hear more of Sullivan on trumpet.) Simmon's is also worth hearing, though he needs to learn to flow more and to leaven some of his intensity with lyricism. Rodney has several incisively impressive moments, but his tone is often too strident, and his conception needs to be more relaxed. The rhythm section could also have been more fluid. The vocal on *Rhythm* is, I assume, by Red. (Fantasy 12" LP 3-208)

Ben Webster

Chelsea Bridge; Willow Weep for Me; No Greater Love; Teach Me Tonight; Until Tonight; We'll Be Together Again; Blue Moon; Early Autumn; My Greatest Mistake; What Am I Here For?

Rating: ★★★★★

Ben is accompanied by Hank Jones, Osie Johnson, Wendell Marshall, strings, baritone sax (Danny Bank), and flute (Albert Epstein). He again demonstrates his lushly melodic, deeply pulsating ability to possess ballads. His rhythmic support is constantly apt, with Marshall and Jones also soloing well on several occasions. Ralph Burns' writing for the strings lacks precisely those qualities of "freshness" and "strength" the notes claim for it. Five stars for Ben, but the string-scoring loses the album one. Warmly recommended, though. (Norgran 12" LP MG N-1039)

Festival Might Exit Newport

Newport, R. I.—President Louis L. Lorillard of the Newport Jazz Festival laid it on the line for this city following a meeting of his group's board of directors.

Unless Newport shows a little more interest in the Jazz Festival, the proceedings may move to Bridgeport, Conn.

Lorillard also announced that Newport had been dropped from the name of the organization. From now on, he said, it will be called the American Jazz Festival, Inc., leaving its location wide open to best offers.

The Newport city council recently rejected an application for funds to staff the festival with special police traffic details. Lorillard said the Festival sponsors are considering a move to Bridgeport because the Connecticut city has offered its municipal amusement park free of charge and has also offered substantial financial aid.

This year's festival, wherever it is held will be a three-day affair. Concerts will be presented on Friday, Saturday, and Sunday, July 6-8. This year's operating budget, the board decided, would total \$50,000.

Dorham, Murphy Standouts



The Blindfold Test

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Brownie Digs Only Modern Sounds

By Leonard Feather

THE BLINDFOLD TEST has often revealed the startling discrepancies in views between musician and critic, between performer and public. Occasionally, as in the instance below, it shows the sharp differences in perspective according to the age of the blindfoldee.

At first it seemed startling that Clifford Brown did not recognize as typical an Ellington as *Orson* and was unsure about as characteristic a James item as *James Session*—until I recalled that Clifford was 9 years old when Duke made *Cotton Tail*, and 10 when the James fad was at its height. These sounds are not of his generation, and his reaction to them was inevitably different from that of anyone who grew up before them.

Five of the eight records played for Clifford featured trumpet players, but the highest rating, as you'll see, went to one of the other three. Clifford was given no information whatever, either before or during the test, about the records played for him.



Clifford Brown

The Records

1. **Tony Fruscella Septet. *Old Hat* (Atlantic).** Fruscella, trumpet; Allen Eger, tenor. Comp. Phil Sunkel.

Well, I didn't recognize any of the guys specifically. The trumpet player seemed a little reminiscent of Chet Baker, but I don't think it was him, though it made me think of him. I liked the ensemble work and it was a very effective arrangement considering the fact that it sounded like only a five-piece group—tenor, trumpet, and three rhythm. I especially liked the unison effects. I guess I'd give that three stars.

2. **Harry James. *James Session* (Capitol).** Comp. & arr. Jack Matthias. Rec. 1955.

I'm not too familiar with those guys. Sounds like it was recorded a little while back; doesn't sound like any of the bands of today. I couldn't recognize the trumpet player . . . it might be someone in the general vein of Harry James or maybe even Wingy Manone—back in that kind of groove. One thing I did like: he played the full range of his instrument, utilizing the lowest and highest notes effectively, though I didn't care for those little nanny things he puts on the end of the notes . . . the low notes didn't have the same body and fullness and purity of tone as the high notes.

If that was the trend of what was going on at that time, I guess it was

up to those standards; but by today's standards it wouldn't catch my ear, because things are in a different direction now. I'd give it two stars at the most.

3. **Duke Ellington. *Orson* (Capitol).** Comp. & arr. Strayhorn-Ellington. Paul Gonsalves, tenor.

I don't recognize those musicians . . . Frankly, I didn't like that. I liked the tenor solo a little bit at the end, but by my standards I wouldn't give this but one star. I didn't care for the composition.

4. **Tony Aless. *Valley Stream* (Roost).** From *Long Island Suite*. Comp. & arr. Aless. Nick Travis, trumpet; J. J. Johnson, trombone; Seldon Powell, tenor; Aless, piano.

I didn't know that band. I didn't like the over-all arrangement; the arranger seemed to use some voicings that possibly were still in the experimental stage. At least, the way they were used didn't touch me too much. None of the solos were outstanding. In fact, it sounded to me very mediocre, and accordingly, I'll give 'em 1½.

5. **Kenny Dorham. *Minor's Holiday* (Blue Note).** With J. J. Johnson, Hank Mobley, Horace Silver, Art Blakey. Comp. & arr. Dorham.

This is the first time there's been no doubt in my mind. I think I've heard some of the other things from this album; it sounded very much like Ken-

ny Dorham with his Afro-Cuban thing. I heard Art and Horace and Hank Mobley. There was too much going on in the background, in view of what the arrangement was saying and in view of what the soloists were playing. That's the only unfavorable criticism I would have, except that in a few of the ensemble parts, it sounded like the reeds were a little sloppy . . . J. J. was on there, too, I think. I liked the trombone best of the solos.

I think it's possible for a rhythm section to support a soloist so that he can play long flowing lines, instead of getting in the way. But I'd give it 3½ stars.

6. **Stan Kenton. *I've Got You Under My Skin* (Capitol).** Arr. Bill Holman. Stu Williamson, Sam Noto, trumpets; Don Davidson, baritone; Dave Van Kriedt, tenor; Charlie Mariano, alto.

I liked the arrangement idea very much, but the shading was completely off base; stayed at a high grandstand level all the way. The volume was constantly at one pitch, overshadowing the soloists frequently. I didn't care for the baritone, tenor, and alto solos; the two trumpet soloists seemed to play like they knew the arrangement and the chord changes, at least better than the reeds, who were constantly scuffling. I don't know the band; I'd give it three stars for some of the ensemble work and the arrangement.

7. **Count Basie. *Fiesta in Blue* (Epic).** Buck Clayton, trumpet; comp. & arr. Jimmy Mundy. Rec. 1941.

That made me think of Cootie Williams; I think he originated that choked style; but I don't know who it was . . . Maybe it was Cootie and I failed to recognize him . . . It has that old-school sound. I imagine the composition and arrangement ranked with the better things of that day. I wouldn't know how to rate it.

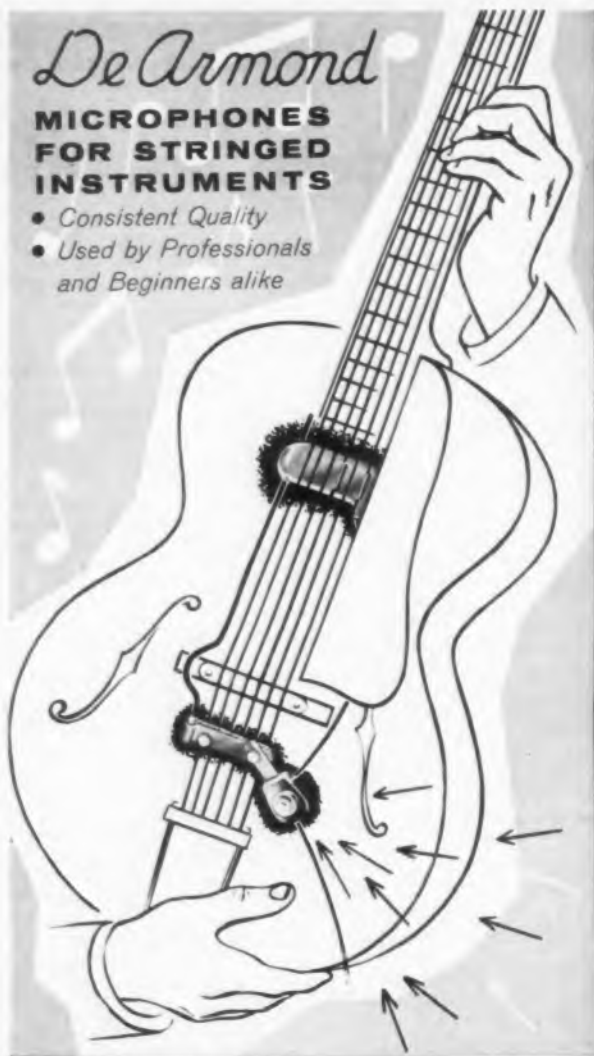
8. **Lyle Murphy. *Poly-Doodle* (Contemporary).** Comp. & arr. Murphy. André Previn, piano.

I liked that composition, that arrangement. It's not what you would call a real hard swinger, but it's very interesting. Since I don't know for certain who it is, I'd take a guess that it might be Claude Williamson and some of those guys out on the coast. Bob Cooper, Bud Shank—in that area. The piano solo was interesting, too. I think that what was intended was accomplished here, very effectively. I'd give that four stars.

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(Jumped from Page 6)

has planned 60,000 copies of its \$24.95 Benny Goodman package, but may run higher . . . Eli Oberstein is moving back into the pop single field via the Venus label . . . Rosemary Clooney will star in 39 MCA-TV films with Nelson Riddle, the Hi-Lo's, and a weekly guest star . . . Gary Crosby will have his own CBS-TV show in the summer, and if it works out, the program will go into the fall and winter . . . Eddie Sauter's new work, *After Ten*, was premiered at the German 1955 Light Music festival and has recently been broadcast for the first time here by WQXR . . . Dinah Shore will do a 90-minute spectacular, *Autumn* in New York, for NBC next fall.

Chicago

THREE-A-NIGHT AND SIX-A-DAY: Marguerite Piazza and comic Shecky Green are at the Chez Paree, with Tony Martin slated to follow in March for three weeks . . . The Benny Goodman Story is holding its own at the Chicago theater even without stage-shows . . . Dr. Arthur Ellen the Three Riffs, and Gloria Van comprise the bill at the Black Orchid, and Lucille Reed has returned to Chicago for a prolonged stay at the Black Orchid Jr. . . . Dick Shawn and Genevieve hold on at the Palmer House until Hildegard opens on Feb. 23 . . . Dick Barlow's ork has moved into the Camellia House of the Drake hotel, after Jimmy Blade's five-year tenure there . . . Blue Angel has a new Calypso spread to celebrate its third anniversary. The *Mighty Panther* (sic) headlines, supported by Princess Darkrum, Roger McCall, Eugene Compson, and Esther Johnson.

JAZZ, CHICAGO-STYLE: The Erroll Garner trio is alternating sets at the Blue Note with the Bennie Green combo. Matt Dennis and the J. J. Johnson-Kai Winding group take over on Feb. 26 . . . Sonny Stitt and Ira Sullivan open the Beehive on Feb. 10, following the Teddy Charles quartet. The Australian Jazz Quartet is set for a March 16 opening, and the combo of Julian and Nat Adderley come in on March 30 . . . The Sun Ra band an experimental eight-piece unit led by Sonny Blount, is at Birdland . . . Harry's Show lounge on the south side has the Norman Simmons trio.

The Stage lounge has an impressive lineup for the coming months. Charlie Mingus and the Jazz Workshop are current, Serge Chaloff and Lou Donaldson open on Feb. 15, Ben Webster and Danny Overbea move in two weeks later, and the Herbie Mann and Sam Most quintet take over on March 21 . . . Easy Street, a coach house nitery, has adopted a jazz policy, showcasing singer Leigh Travis and the Billy Wallace trio . . . The renovated Mr. Kelly's is set to reopen in April with Audrey Morris, Jimmy Bowman, and the Buddy

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Greco trio . . . The Teddy Wilson trio is at the London House. Marian McPartland follows.

INCIDENTALS: Former Claude Thornhill (and others) singer, Buddy Hughes, continues working Mondays and Tuesdays at the Ambassador East's Buttery, and weekends at the Fireside. His wife just presented him with fifth daughter . . . WAAF staffer Dick Buckley has added to his duties with a nightly two-hour show on WNIB-FM from the Voice and Vision hi-fi shop. It's from 6-8 p.m. . . . Buddy Laine band shoves off on midwest one-niters after three weeks at the Chevy Chase in Wheeling.

Hollywood

JAZZNOTES: Howard Rumsey is skedded to deliver two lectures on the history of jazz at Loyola university adult evening extension Feb. 14 and 21. His Lighthouse All-Stars are currently working in a most worthy cause at local concerts for the March of Dimes . . . Stan Kenton's new crew is blowing the roof off Zardi's Jazzland with a refurbished book, two French horns, and a tuba . . . Hampton Hawes trio attracting so much business at The Strollers, Harry Rubin wants to keep 'em there till their tour in the spring.

Howard Lucraft's Jazz International gaining weekly momentum at Jazz City with groups led by Pete & Conti Candel, Jimmy Giuffre Bud Shank, etc., paired with spot's special attractions—currently Wild Bill Davis trio . . . Nightly sessions at Earle Bruce's Big Top (Sunset & Serrano) feature such up-and-coming hornmen as Lin Halliday, tenor, and Dave Allen, trumpet . . . Melody Room now on an r&b kick with Slim Gaillard's "house band" alternating with Billy Ward's Dominoes.

DOTTED NOTES: Billy Eckstine at Ciro's in long-awaited date . . . Claude Gordon's new band takes off this month on followup tour of northwest cities with Cecil Hill in lead tenor chair and Ron Robertson, drums . . . Cheerleaders vocal group now packed to term contract with Gene Norman Presents plattery. Norman will bring the Count Basie band to the Shrine in concert March 28 . . . Jerry Fielding, back in town after collapse of Las Vegas Blue Nevada, busy with Decca dates . . . Jack Montrose now blowing with drummer George Redman's combo at The Tailspin (Yucca & Cahuenga) . . . Nellie Lutcher held over at the Castle Restaurant.

ADDED NOTES: Pete Daily's recent suspension by union has been ordered rescinded . . . Red Nichols will debut as deejay soon on ABC radio show, This Is American Music tied to forthcoming Paramount biopic of the hornman . . . Romeo & Bello, flute & drum team at the Bev Hills Keyboard, signed by Brian Donlevy to handle intros for his new TVer . . . Butch Stone has chalked up 15 years with the Band of Renown . . . Jack Teagarden, packed



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TAILGATE: Shorty Rogers has completed score for American Cancer Society documentary called *Sappy Homiens*, to be released for TV and theaters shortly.

San Francisco

Dave Brubeck did concerts in January at Stanford U. and St. Mary's college . . . Carl Warwick took a small group into the *Sail On*, with Gus Gustafson on drums . . . Jimmy Lyons

turned away 200 at Ella Fitzgerald's sellout concert in Carmel in early January . . . Rudy Salvini's big band and Virgil Gonzalves' sextet drew 250 persons to Sweet's ballroom for its first "Saturday Jazz" date Jan. 14 despite the pouring rain . . . Al Hibbler and LaVerne Baker headlined the first "Rock 'n' Roll Revue" at the Paramount theater in mid-January with disc jockey George Oxford emceeing the show.

Miles Davis followed the Chico Hamilton group into the Black Hawk and

was in turn followed by Wild Bill Davis. The MJQ was set for a date there in mid February . . . Count Basie plays a brace of one-niters locally prior to opening April 3 at the Macumba. He works March 31 at the San Jose auditorium and April 1 at the Oakland auditorium arena . . . Chris Connor and the Ralph Sharon trio—open at the Macumba Feb. 17, and Roy Milton comes in April 13 . . . Terry Ross, high note trumpeter, left at the middle of January to join Woody Herman's brass

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—ralph j. gleason

Boston

Dave Brubeck quartet plays two concerts at John Hancock Hall Feb. 18 under the George Wein banner . . . Herb Pomeroy's band having a busy month, with weekly appearances Tuesday nights at the Stable and concerts upcoming at Brookline high school, Milford, the Teen Age Jazz club meeting here, and Boston college . . . Boots Mussulli, former Kenton alto man and now heading his own quartet, presents his group along with progressive and traditional groups in weekly Sunday night concerts at the Crystal room of Sons of Italy hall in nearby Milford . . . The big Count Basie-Sarah Vaughan-Al Hibbler concert package loaded Symphony hall Feb. 5 . . . Serge Chaloff joined tenor man Jay Migliori's group at Storyville, with Gerry Mulligan's outfit taking the stand for a weekend appearance.

Bobby Hackett guest-starred with Eddie Grady and the Commanders on a Saturday dance date at Rhodes on the Pawtuxet in Providence, R. I. LeBrown brought his band in for a one- niter there, followed by the Four Freshmen . . . The Australian Jazz Quintet in for a four-day weekend at Storyville starting Feb. 2. Upcoming at Storyville are Muggay Spanier, Max Roach, and Erroll Garner . . . Joe Gordon's sextet still wailing at the Stable.

—dom cerulli

Miami

The Ink Spots and Jimmy Tyler's band are topping the show at the Club Calvert . . . The rocking MB lounge offers the Magnetones and the Stanley Gaines crew for the honk-and-stomp followers . . . Bassist Sheldon Yates replaced Al Simi with the Buddy Lewis trio at the Banyan . . . Drummer Freddie Siak opened a jazz spot in Miami Beach called the Onyx room and got off to a good start with Bill Harris, Skip Lake's trio, pianist Herbie Brock, and a number of visiting men dropping in for late sessions . . . Charlie Barnet has a small group at the Dream bar . . . Marion Marlowe is at the Cafe Pompeii of the Eden Roc hotel.

Sammy Davis Jr., as expected, is the biggest thing on the local scene since the Harry Belafonte stint. Sammy, the Treniers, and Gene Baylo are at Ciro's . . . Mary Peck's quartet is at the Ranch lounge of the Ocean Ranch hotel . . . Toni Arden is at the Nautilus hotel . . . Marguerite Piazza works the Fontainebleau's La Ronde . . . The Novelites and Guy Rennie are at the Clover . . . The Four Bits continue a long and successful run at the Miami Springs Vill.

—bob marshall

Detroit

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ers look for the unusually strong post-holiday club turnout to continue. With no help from the papers, Baker's Keyboard lounge bulged during Erroll Garner's two weeks there, as he broke all attendance records. Denzil Best and Eddie Calhoun supplied the rhythm support. Clar Baker booked the trio back in during its first open date toward the end of March.

Another package that turned a tidy profit during the strike was Frank Brown's "Big Show of '56" which featured the Count Basie band, Joe Williams, Dinah Washington, Charlie Ventura, Sonny Stitt, and The Royal Jokers . . . The Rouge lounge bill is currently featuring Carmen McRae with the Clifford Brown-Max Roach group to follow . . . Turk Murphy holds another month-long lease at the Crest, while the eagerly anticipated opening of The Hi Lo's is scheduled for March 1 . . . The Eddie Heywood trio is the current attraction at Baker's. Jeri Southern is due for her first appearance hereabouts Feb. 13 . . . Hamish Menzies is in the middle of another of his periodic Alamo visits, this one for two weeks.

—jim dunbar

New Orleans

The one-niter caravans played tantalizingly close to New Orleans in recent weeks—Keesler Field at Biloxi, Miss., and LSU campus at Baton Rouge—but no jazz package has been presented in concert here in months. Stan Kenton by-passed New Orleans for the first time in several tours.

Tito Guizar was followed by Don Cornell in the Safari lounge . . . Bob Hernandez' Tribesmen have added a trumpet and are back in Liller's lounge. At presstime, the name attraction there, The Hilltoppers, had been reduced to three men, the fourth having run afoul of the narcotics squad . . . Newest after-hours scene for jam sessions is Dante's Inferno, recently taken over by Danny Price and trumpeter Charlie McKnight. Hearty blowers of late have included music majors from Southeastern Louisiana Institute at Hammond, La.

—dick martin

Philadelphia

Philadelphia Museum School of Art presented a concert of experimental jazz. Ten originals by the Sandole brothers, Dennis and Adolph, were heard, with Mike Goldberg, Bob Newman, and Billy Root handling the reeds, John Wilson and Leo Fogel the brass, and Al Del Governatore, John Damico, and Nick Martinis the rhythm. The concert was the second of four, with money provided by the music performance trust fund of the recording industry in co-operation with Local 77 of the AFM. The March 13 concert will be devoted to woodwinds and the April 10 one to strings.

Benny Green, Zoot Sims, Terry Gibbs, Jerry Segal, Specs Wright, and Vinnie



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Tano were recent guests at Swing club sessions with Cecil (Kid Haffey) Collier continuing to score weekly with vocals . . . Woody Herman's band went into Pep's for the last week in January, one week earlier than originally scheduled . . . Stan Kenton's band is booked for two concerts at the Tower theater in early March just prior to sailing for Europe . . . Charlie Mingus' workshop provided much interesting listening at the Blue Note in January. His unit included J. R. Montrose, Jack McLean, Mal Waldron, and Willie Jones. Julian (Cannonball) Adderley, with brother Nat on cornet, followed Benny Green and the Australian Jazz quartet there . . . Bull Moose Jackson is at the New Town tavern.

—harvey husten

Cleveland

Barbara Carroll comes to the theatrical grill Feb. 20. March 5 it's Stan Freeman, and April 2 will see the Marian McPartland trio. Tentative plans have Dorothy Donegan inked for April 16. Through all this fine music the Ellie Frankel trio will hold forth unless dickering with a New York nitery is completed. Then she'll leave these environs for about a month . . . Korman's Back Room packed 'em in with saucy Eve Roberts abetted by the piano of Richard Mone until Feb. 6. Reginald Beane came in then. He'll be followed by Greta Keller Feb. 22 . . . Wally Griffith enlivened things at the Statler Terrace room Jan. 16-Feb. 27.

—m. k. mangan

Cincinnati

Gene Mayl's Dixieland Rhythm Kings continue to hold forth at the Knickerbocker club on weekends . . . Beverly Hills' most recent fare headlined by The Lancers, a big hit . . . Pianist Alec Templeton is slated for a pop concert appearance with the Cincinnati Symphony orchestra March 17 . . . The Four Freshmen attracted 2,000 to Castle Farm . . . Walnut Hills High school presented its fourth annual jazz concert Jan. 13 . . . Teddy Raymore's quartet is splitting the week between a television show on WLW-TV and engagements at Guidara's Supper club.

—dick schaefer

Montreal

Felicia Sanders and Tony Bennett were at the El Morocco during January, and pianist Maury Kaye still leads the band . . . Bix Belair, maestro at the Bellevue casino, is journeying to the Dominican Republic to conduct a large orchestra at the International casino . . . Gaye Dixon is at the Down Beat . . . Alys Robi, a local favorite for years, is at the New Orleans . . . Yvonne, ex-Ellington vocalist, is due for some RCA Victor Canadian releases soon. Ditto balladeer Georgie Faith.

A rock 'n' roll show including TNT Tribble and his Five Sticks of Dynamite and the Kansas City Tomcats at the Esquire showbar in January.

—henry f. whiston

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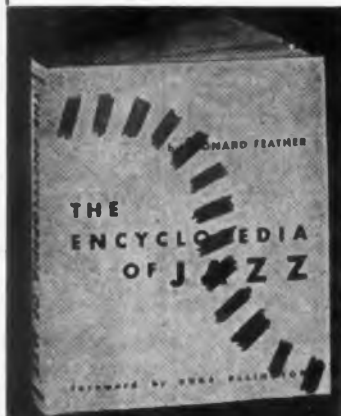
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DOWN
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By Hal Holly

Now that *The Benny Goodman Story* is breaking out in the first-run houses, herewith is a recap on musical highlights and sidelights, many of which appeared in this department from time to time during production but which could have been missed by all except regular readers:

Well-deserved credit for over-all music supervision and scoring goes to Universal-International music director Joseph Gershenson and his assistant, composer-arranger Henry Mancini, who handled the same assignment on *The Glenn Miller Story*. However, Benny himself, was in charge of sessions in which his recordings, both band and quartet, were re-created for the soundtrack.

In addition to Benny, three members of his original Palomar band were in the band assembled at the studio for soundtrack purposes — Gene Krupa on drums, Hymie Schertzer on lead alto, and Allan Reuss on guitar. Only U-I staffer in the Goodman soundtrack, or "ghost" band, was Blake Reynolds on second alto. Dixiecats know Blake as that swingin' clarinet with Ed Skrivaneck's Sextet from Hunger, and he also should be recalled as the soundtrack clarinetist of *The Glenn Miller Story*.

Of the soundtrackers, only the following appear visually: Buck Clayton, Stan Getz, Teddy Wilson, Lionel Hampton, Krupa, and Harry James, the latter in Carnegie hall concert sequence only.

Ziggy Elman, who appears as himself in the Carnegie hall scene doing his famous solo on *When the Angels Sing*, was not available for the recording session. The sound is coming from the horn of Manny Klein, who recorded it from a written version, and received \$150 for 20 minutes' work. Unless Ziggy received more than union scale, he got \$27.50 for the visual performance. Other musical personalities who appear in the film, portraying themselves, musically and visually, are Ben Pollack, Kid Ory, and Martha Tilton.

We were thinking of listing numerous details in which the screen play departs from the facts (example: Teddy Wilson as a member of the original Goodman band), but it came to us that the inaccuracies will, after all, seem inconsequential except to a few of us old-timers with long memories—nevertheless, a lot of us will miss the sight and sound of such Goodman stars of other years as Helen Ward, Vido Musso, and Jess Stacy.

THE "SOLO" STORY: Screen writer Sidney Boehm has started work on a shooting script for Solo, which means the starting date is still well in future. Meanwhile, 20th-Fox producer Buddy Adler appreciates your letters and suggestions regarding the pianist who should soundtrack the solos for the role of Virgil Jones. Current leaders: Hamp Hawes, Kenny Drew, Dave Brubeck, Erroll Garner, Billy Taylor, Bud Powell, Lou Levy, Hank Jones, Oscar Peterson, Art Tatum (surprisingly little support for this great pianist), Horace Silver, Mel Henke, Jimmy Rowles, and Marian McPartland.

Some of our correspondents are getting right het up. Writes Don Dean of Raleigh, N. C.—"DON'T CHOOSE LIBERACE!" and from New York (name illegible)—"A SHOCK! HAMP HAWES? COMPLETELY DERIVATIVE PIANIST! NO ONE BUT GARNER!"

ON AND OFF THE BEAT: Added to cast of *Rock Around the Clock* (Johnny Johnston, Bill Haley's Comets, Lisa Gaye), Hollywood's first rock 'n' roll opus: Alan Freed of New York's WINS, pianist Murray Arnold, The Platters, Freddy Bell and the Bellboys, Tony Martinez and his quintet. At Columbia studios where they used to call producer Sam Katzman "Jungle Sam" for his Tarzan series, they now call him "Swingin' Sam." . . . *Autumn Leaves* is the new title for Joan Crawford's next starrer, and Nat Cole

Radio And Video

By Jack Mabley

THE NEW NIELSEN ratings say some 2½ million people listen to the most popular radio program, *Guiding Light*, and only a few thousand fewer are hearing Godfrey's show.

That leaves approximately 158,000,000 people listening to other stations or otherwise occupied. The biggest audience in television, Nielsen says, is some 30,000,000 for \$64,000 *Question*, leaving 130,000,000 people engaged in other activities.

Like other professional viewers, most of my writing about TV deals with Sid Caesar and the spectaculars and Lucy and Gobel and *Omnibus* and Gleason and *Hit Parade* and so on.

This writing does not accurately reflect my listening and viewing habits. I think (or hope) that most of us have our idiosyncrasies, and mine happens to be carpentering with background music.

I recently completed a room-paneling project which I managed to stretch out for 2½ years, during which I must have listened to 8,000 records via radio and a phonograph which I eventually hid behind the paneling.

MY COMMUNITY IS blessed with two FM stations which produce nothing but music. One plays only classical music and has no commercials. The second pipes a Muzak-kind of music and has a few commercials.

For every hour I devote to watching television I put in four hammering and sawing to Muzak and Mozart. There must be thousands like myself who have been driven by the bombast and bad taste of commercial broadcasting into the pleasant, quiet world of FM music. The ready substitute in cities without FM is phonograph records.

ALL radio and ALL television cannot be legitimately criticized for mediocrity. There is *Wide Wide World* and *Omnibus* and Mary Martin and spectaculars and enough good shows to fill many columns. Garroway still means good radio, Amos 'n Andy are around, and there are excellent local shows. Numerically they are impressive; but proportionately they are infinitesimal.

The best jazz program I know is on a little local independent station with a fellow named Mike Rapchak picking records. Is it on at night or weekends when I'm home? No sir. It's on from 11 a.m. to noon weekdays, and I get to listen to it Christmas, New Year's, Fourth of July, and when I work on the flu.

TV APOLOGISTS ARE always throwing those quality programs at critics. What about the other 90 percent of the programming? I tore the television listings out of the newspaper nearest my typewriter. It was for a Wednesday. Here are the network shows:

Godfrey and Friends with Frankie Laine subbing. A drama called *Hot Cargo*, with Yvonne DeCarlo. *Father Knows Best*, a fair situation comedy. *Parade*, the Hollywood stew of film clips from MGM.

The Millionaire. *Kraft Theater* (which had an excellent play that night). *Masquerade Party*, a cheery quizzer. *I've Got a Secret*, more of same. *Break the Bank*—Bert Parks. *U. S. Steel Hour*, usually a good drama. *This Is Your Life*. Prize fights. Florian Zabach. *Midwestern Hayride*. *Liberace*.

That took us through the Class A network time and into the local programming which was headlined this particular night by a feature movie called *Cat Women of the Moon*, starring Sonny Tufts. (Sonny Tufts?)

That is a typical evening of programming—two or three quality programs out of a total of 15. It explains why I think I have a lot of company in listening to the records.

will sing Johnny Mercer's new lyrics to it as background . . . Frank Loesser and Abe Burrows (*Guys and Dolls*) will do a musical version of *A House Is Not a Home*.



Mabley

Crosby, O'Connor, Songs Buoy Up 'Anything Goes'

Anything Goes (Bing Crosby, Donald O'Connor, Jeanne Crain, Mitzzy Gaynor, Phil Harris. A Paramount Picture.)

With Hollywood on a binge of big-budget, lavish musicals aimed at making television gigantics look shabby by comparison, this latest film edition of one of Cole Porter's most successful stage shows — first made in the '30s starring Ethel Mer- man—still manages to be impressive in many respects.

This is chiefly because of the distinguished cast, the Porter songs, and good all-around production. The ingredients otherwise add up to just another film musical.

The familiar business of two theatrical partners (Crosby and O'Connor) preparing a forthcoming new stage show is a bit tired, even though the setting has been changed from the usual stage of an empty theater to an ocean liner.

BOTH BOYS MEET girls (Jeanne Crain and Miss Gaynor), and each hires his for the leading role in the show. This embarrassing situation is resolved, not surprisingly, by rewriting the show to star both.

Few regulation Hollywood film musicals in recent years have supplied more than one bona fide song hit, and often none.

This one contains six of Porter's all-time biggest—*Anything Goes*, *I Get a Kick Out of You*, *You're the Top*, *All Through the Night*, *It's Delovely*, and *Blow, Gabriel, Blow*.

Someone felt that wasn't enough, so Jimmy Van Heusen and Sammy Cahn were called in to whip up a couple of new ones that rather naturally suffer by comparison. There was also some tampering with the original lyrics on some of Porter's, but no real harm is done.

FOR THE FINALE (*Blow, Gabriel, Blow*) the Les Brown band was hired intact to bolster the musical background (soundtrack only, not visually) for Maynard Ferguson's trumpet solos.

It's a fresh sound, and a new idea in film scoring, but no one thought it of sufficient importance to give it any public mention.

It might be added that the durable Crosby turns in a performance here that is lively enough to give strong support to his recent denials that he has any plans for retirement in the immediate future.

—emg

MJQ Heads West

New York—The Modern Jazz Quartet will probably play six dates in British Columbia at the beginning of March following their west coast fortnighters at LA's Jazz City (until Feb. 16) and San Francisco's Black Hawk (Feb. 21 to March 4).

Conflict Feared In Music Bargaining

Hollywood — The Composers and Lyricists Guild of America has authorized its president, Leith Stevens, to open negotiations with movie producers on minimum wage scales and rights of composers and songwriters.

The guild, composed of top studio musicians and songwriters, is certified as the bargaining agent for its members by the national labor relations board.

However, the Songwriters Protective association has announced that it is taking steps to secure NLRB certification as bargaining agent. Many members of the guild also belong to the association, and a jurisdictional contest is possible if the latter wins certification.

Scot Pianist Here

New York—Joe Saye, 33-year-old Scottish pianist, has arrived here with his wife and son, and hopes to start playing once he gets his union card. Saye's decision to work here is both musical and personal. The sightless pianist has a 16-month-old son who has lost one eye because of a tumor. A prominent American specialist has taken an interest in his case.



Teddy Buckner Gets A Thrill

By John Tynan

FOR THE LAST 30 years the name of Louis Armstrong has been synonymous with inspiration for an untold number of jazzmen.

In 1928, when Armstrong's Hot Five records were prompting wide-eyed amazement among musicians, a 21-year-old drummer with the ink barely dry on his first union card dug the magic horn and was lost. Teddy Buckner sold his drums, went out and bought a second-hand cornet, and, with the Hot Five discs for company, began to blow along with the master.

When the curtain went up at Pasadena's Civic auditorium Jan. 29 to unveil a Gene Norman-produced jazz concert Teddy was still blowing with his idol—but this time in the living presence.

IT WAS PROBABLY the greatest thrill of Buckner's life and may even be regarded by some as symbolic. For Buckner at 46 is beginning to come into his own at last, recognized as one of the most compelling and inspired direct disciples of Armstrong.

Though more recently noted for his

work in the prologue to *Pete Kelly's Blues*, Buckner has for years earned the respect and admiration of trumpet men.

In 1947-'48 he will be remembered as high book section man and soloist with the Lionel Hampton band.

BEFORE THAT HE had worked at different times with the bands of Benny Carter, Kid Ory, Clarence Mosby's Blue Blowers, and, in 1934, with the trail-blazing big band that Buck Clayton led into China. He remained in Shanghai nine months, he says, until he began to get homesick for California and returned to the States.

Two years ago he organized his own small band which plays, he considers, "something between New Orleans style and Chicago." As for his quitting the big jazz band scene he "got tired of being in a rut . . . of getting rusty." Nevertheless, he says, every time Hampton comes to town, he asks Teddy to come back.

With his current work at Los Angeles' 400 club and his record dates for Dixieland Jubilee label, Teddy is today a busy cat, but says he'd like to take the band to work some eastern cities.

Band Routes

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 Borr, Michia (Waldorf Astoria) NYC, h
 Bothie, Russ (Merry Garden) Chicago, h
 Brandwynne, Nat (Waldorf Astoria) NYC, h
 Brown, Les (On Tour—East) ABC
 Byera, Verne (On Tour—Southwest) NOS
 Cabot, Chuck (Rice) Houston, Texas, out 2/20, h
 Calame, Bob (On Tour—Midwest) NOS
 Carroll, David (Aragon) Chicago, 2/28-4/1, b
 Carlyle, Rusa (On Tour—Midwest) OI
 Carlyle, Warren (Terrace) Appleton, Wis., out 5/15, r
 Cayler, Joy (On Tour—Southwest) GAC
 Cavales, Los (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—Midwest) WA
 Cross, Bob (Statter) Dallas, Texas, out 2/8, h
 Cummins, Bernie (On Tour—East) GAC
 Cugat, Xavier (On Tour—South) MCA
 Davis, Johnny (Officers' Club) Chateau Lamotha, France, pc
 De Hanis, Al (Safari) New Orleans, La., nc
 Drake, Charles (President) Kansas City, Mo., h
 Dunham, Sonny (On Tour—East) GAC
 Eberle, Ray (On Tour—New York State) MCA
 Elgart, Len (On Tour—South) MCA
 Faith, Larry (New Horizon) Pittsburgh, Pa., nc
 Featherstone, Jimmy (Regent) Chicago, b
 Feida, Shep (On Tour—South) GAC
 Fisk, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (On Tour—East) GAC
 Garber, Jan (Roosevelt) New Orleans, La., out 2/29, h
 George, Chuck (Ace of Clubs) Odessa, Texas, out 2/12, nc
 Herman, Woody (On Tour—South) ABC
 Howard, Eddy (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 2/20, h
 Jerome, Henry (Edison) NYC, h
 Jones, Spike (On Tour—East Coast) MCA
 Kaye, Sammy (On Tour—East Coast) MCA
 Kenton, Stan (Zardi's) Hollywood, Calif., out 2/16, nc
 Kirk, Bob (On Tour—Midwest) OI
 Kinsley, Steve (Statter) Washington, D. C., 2/13, 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
 McGrane, Don (Radison) Minneapolis, Minn., h
 McIntyre, Hal (On Tour—South) GAC
 Malby, Richard (On Tour—East) ABC
 Mataria, Ralph (On Tour—Southwest) GAC
 Martin, Freddy (Boca 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
 Neighbors, Paul (Roosevelt) New Orleans, La., 3/1-14, h
 Noble, Leighton (Ambassador) Los Angeles, out 2/4, h
 Pastor, Tony (On Tour—East) GAC
 Pearl, Ray (Oh Henry) Chicago, b
 Peoper, Leo (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 (Syracuse) Syracuse, N. Y., 2/28-3/29, h
 Ranch, Harry (Golden Nugget) Las Vegas, Nev., out 2/8, nc
 Hank, George (On Tour—Texas) GAC
 Reed, Tommy (Muehlebach) Kansas City, Mo., h
 Regia, Billy (On Tour—West Coast) MCA
 Reichman, Joe (On Tour—Texas) GAC
 Rudy, Ernie (On Tour—South) GAC
 Sauter-Fineman (On Tour—East Coast) WA
 Sedlar, Jimmy (On Tour—East) MCA
 Sonn, Larry (On Tour—East Coast) MCA
 Spivak, Charlie (On Tour—Texas) MCA
 Straeter, Ted (Plaza) NYC, 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
 Weema, Ted (Martinique) Chicago, nc

Combos

Arderley, Julian "Cannonball" (Storyville) Boston, Mass., out 2/12, nc; (Blue Note) Philadelphia, Pa., 2/13-26, nc; (Las Vegas) Baltimore, Md., 2/28-3/4, nc
 Airiane Trio (Piccadilly) NYC, h
 Alfred, Chuz (Ben Hart's) Lorain, Ohio, out 2/12, nc
 Allen, Henry "Red" (Metropole) NYC, cl
 Argiro, Pete (Statter) Buffalo, N. Y., 2/19-4/14, h; (Sands) Las Vegas, Nev., 6/28-7/26, h
 August, Jan (Park Sheraton) NYC, h
 Australian Jazz Quartet (Blue Note) Philadelphia, Pa., 3/16-2/28, nc
 Baker, Chet (On Tour—Europe) ABC
 Bel-Aires (Club Bacchante) Calumet City, Ill., cl
 Helletto, Al (Le Baril d'Huitres) Quebec City, Canada, out 2/8, rh
 Blakey, Art (Blue Note) Philadelphia, Pa., 2/27-3/3, nc
 Boyd, Bobby (Riverside) Lake Tahoe, Nev., out 2/21, h
 Brown, Charles (Palladium) San Diego, Calif., 2/10-12, b; (5-4) Los Angeles, 2/17-19, h
 Brubeck, Dave (Basin Street) NYC, 2/17-18, 2/24-26, nc
 Cadillacs (On Tour—New Jersey) SAC
 Campbell, Choker (Howard) Washington, D. C., 2/30-28, t
 Cavanaugh, Page (Topper) Pico, Calif., out 2/9, nc
 Cell Block Seven (On Tour—Texas) GAC
 Chambler, Eddy (Ebony) Cleveland, Ohio, 4/5-18, nc
 Charles, Ray (On Tour—South) GAC
 Charles, Teddy and Charlie Mingus (Cotton Club) Cleveland, Ohio, 5/30-6/5, nc
 Clark, Billy (On Tour—West Coast) SAC
 Clovers (On Tour—West Coast) SAC
 Cole, Cosy (Metropole) NYC, cl
 Condon, Eddie (Condon's) NYC, nc
 Davis, Bill (Black Hawk) San Francisco, Calif., 2/17-19, nc
 Dee, Johnny (Holiday) Elisabeth, N. J., out 2/26, nc

Japan's Toshiko Here For Study

Boston—Japanese pianist Miss Toshiko Akiyoshi arrived here from Tokyo Jan. 14, and before 48 hours elapsed had set the town buzzing.

She made guest appearances at the Stable and Storyville, where she was greeted warmly by both the jazz audience and the musicians. She sat in with Joe Gordon's sextet at the Stable, then trekked across the street to spell Bud Powell at Storyville.

"She was just overwhelmed by it all," said Larry Berk, director of the Berklee School, at which Toshiko will study jazz on an indefinite scholarship.

Denett, Jack (J & L Lounge) Rochester, N. Y., 2/28-3/13, rh
 Diddle, Bo (On Tour—East) SAC
 Dixon, Floyd (On Tour—South) SAC
 Doggett, Bill (On Tour—East) SAC
 Domino, Fats (On Tour—East) SAC
 Erwin, Pee Wee (Nick's) NYC, nc
 Four Coins (Roosevelt) New Orleans, La., 3/3-30, h
 Four Freshmen (Town Casino) Buffalo, N. Y., out 2/28, nc
 Gardner, Lynn (Officers' Club) Tyndall Air Base, Fla., 2/14-19, pc; (Officers' Club) Elgin Air Base, Fla., 2/21-23, pc; Pensacola Naval Air Station, Fla., 2/1-4/1, pc
 Garner, Erroll (Blue Note) Chicago, out 2/14, nc; (Congress) St. Louis, Mo., 2/16-3/7, h
 Gibbs, Terry (Birdland) NYC, out 2/16, nc
 Gill, Elmer (China Lane) Seattle, Wash., out 3/9, cl
 Gillespie, Dizzy (Ridge Crest) Rochester, N. Y., out 2/5, nc
 Gordon, Stomp (Dude Ranch) Hamilton, Ohio, out 2/16, h
 Griffin, Buddy (Palms) Hollandale, Fla., out 2/12, nc
 Halliday, Vicki (Gay 'n Frisky) San Francisco, Calif., cl
 Hammer, Jack (Oyster Barrel) Quebec City, Canada, out 2/19, nc
 Hamilton, John (Surf) Baltimore, Md., 3/29-4/3, h
 Haywood, Eddie (Baker's Keyboard) Detroit, Mich., out 2/11, nc
 Holmes, Alan (Village Barn) NYC, nc
 Jaquet, Illinois (On Tour—Europe) GG
 Jakuars (Ray Doll) Union City, N. J., out 3/10, nc
 Johnson, Buddy (On Tour—South) GG
 Jordan, Louis (On Tour—South) GAC
 Kallos, Alex (Saxony) Miami Beach, Fla., out 2/15, h; (Baker's Keyboard) Detroit, Mich., 2/20-3/4, cl
 Lane, Dick (Bowling Green) Detroit, Mich., out 2/12, nc
 Lewis, Smiley (On Tour—West Coast) SAC
 Low, Betty and Zoe (Tropics) Dayton, Ohio, 2/13-26, cl
 McCune, Bill (Ivanhoe) Miami Beach, Fla., h
 McParland, Marian (Hickory House) NYC, cl
 Mason, Vivian (Open Door) San Francisco, Calif., rh
 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
 Ory, Kid (Tin Angel) San Francisco, Calif., out 4/7, nc
 Powell, Bud (Birdland Tour) GG
 Powell, Jesse (On Tour—East) SAC
 Pryscock, Red (On Tour—South) SAC
 Rico, George (Apple Valley Inn) Apple Valley, Calif., h
 Salt Lake City Five (Pavlov) Chicago, out 2/12, cl; (Tutz) Milwaukee, Wis., 3/13-26, nc; (Crest) Detroit, Mich., 2/28-3/11, cl
 Shering, George (Hocomb) San Francisco, Calif., out 2/12, nc; (Zardi's) Hollywood, Calif., 2/17-3/4, nc
 Smith, Johnny (Birdland Tour) GG
 Snapshots (Tip's) Lafayette, Ind., 4/2-14, nc
 Snyder, Renny (Andy Semelick's Home Place) Philadelphia, Pa., rh
 Stanton, Bill (On Tour—Midwest) MCA
 Three Jaks (Wheel) Colmar Manor, Md., out 2/28, rh
 Three Suns (Henry Hudson) NYC, h
 Walter, Cy (Weylin) NYC, cl
 Williams, Paul (On Tour—West Coast) SAC
 Yaged, Sol (Metropole) NYC, cl
 Young, Lester (Birdland Tour) GG

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