

Mar. 21, 1956

Bill Threatens Music Royalties

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George Shearing's Top 10 Thrills

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The Capitol Story: How Label Grew

(See Page 16)

Japan's Gift To U. S. Jazz

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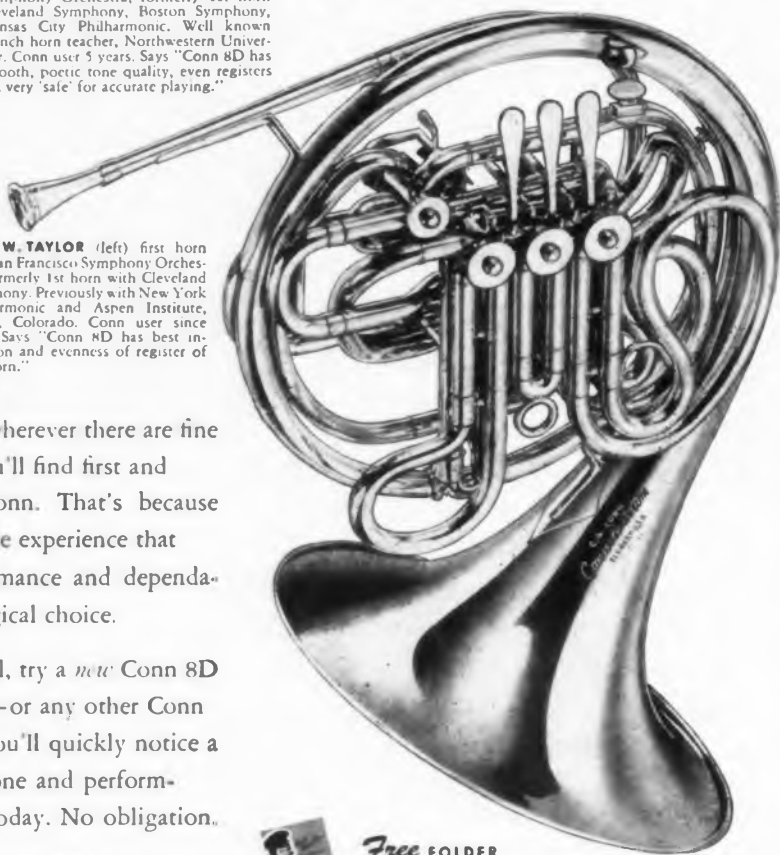


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DOWN BEAT

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On the Cover

Five of the top bands heard on Capitol records—Les Brown, Billy May, Harry James, Stan Kenton, and Woody Herman—surround the new, \$2,000,000 edifice Cap has built in Hollywood that signifies strikingly the progress the record firm has made in 14 short years. For the story of Capitol and its founders, see page 10.

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NEW YORK

ONSTAGE: *Silk Stockings* closes April 14. It opens April 23 at the Curran theater in San Francisco and will also play Los Angeles. MGM has bought the screen rights, and Arthur Freed will produce . . . Guitarist **Tiger Haines** of the *Bon Soir* will heckle from the pit in the new *New Faces* . . . **Richard Adler**, partner with the late **Jerry Ross**, has decided to write alone for the time being . . . **Sammy Davis Jr.**'s *Mr. Wonderful* comes in March 22. The Broadway theater will have a special runway extending over the orchestra pit for **Sammy** . . . **Ella Logan** will star in a fall musical based on life backstage at the circus . . . **Feuer and Martin**'s next production will be **Abe Burrow**'s *Top Ten*, a satire on the pop music business.

ENTERTAINMENT-IN-THE-ROUND: On the chance of a possible **Heath-Cole-Christy-Freshmen** Carnegie Hall concert May 1, the tour's Pittsburgh date has been moved back to April 27 . . . **Bobby Short** has been held over at the Beverly, as have been **Sylvia Syms** and **Kaye Ballard** at the *Bon Soir* . . . **Ann Richards**, Mrs. **Stan Kenton**, is expecting . . . **Carmen Cavallaro** makes his *Embers* debut April 2 for four weeks . . . **Joe Derise** has been singing at **Art Ford**'s Valentine club . . . **Billy Eckstine** begins his third British tour May 21 . . . **Lillian Briggs** will be in Australia until March 17, after which she plays Manila, Hong Kong, and Tokyo . . . **Kay Thompson** has an important role in the *Funny Face* film with **Audrey Hepburn** and **Fred Astaire** . . . **Bill Haley** will do a second picture this summer.

JAZZ: **Lucky Thompson** has left for Europe, where he'll do several weeks of dates. He eventually may bring his family over and study in Paris . . . **Count Basie** goes to Europe in September for some six weeks, and he'll play Denmark, Germany, Italy, France, Belgium, etc. He'll also play American bases in Britain . . . **Billy Taylor** and **Eddie Heywood** are at the Composer. **Don Elliott** has signed for 20 weeks a year there. An advance Composer date is **Marian McPartland** for June 21 . . . **Ken Karpis** is producing a Town Hall concert March 30 with **Thelonious Monk** and probably the *Jazz Messengers* . . . **Jimmy McPartland** and **Bud Freeman** are running successful Saturday afternoon sessions at the Hotel Brittany in the Village . . . **J. C. Higginbotham** is back in town and has been playing weekends at the Central Plaza . . . Trumpeters **John Wilson** and **Doug Mettome** are at the 82 club downtown . . . Argentine pianist **Villegas** was held over at Cafe Bohemia . . . German jazz pianist **Jutta Hipp** opens at the Hickory House March 6.

Trumpeter **Doc Cheatham** is playing with **Machito** . . . **Kenny Dorham**, heading a new unit called the *Jazz Prophets* at the Cafe Bohemia, signed with Victor . . . **John Hammond** back from Mexico with news of three jazzmen whom he hopes to record for Vanguard: pianist **Mario Patron**, American bassist **Max Cooper**, and **Perez Prado**'s original drummer, **Ricardo Lemus** . . . The **Lennie Hambro** quintet makes its *Birdland* bow May 31 . . . **Terry Gibbs** hopes to add tenor **Ray Back** (husband of **Terry Pollard**) to his unit in May or June.

RECORDS, RADIO, TV: There has been a fortunate change in plans, and when *Look Up and Live* returns to CBS in June, it will continue to utilize jazz . . . **George Shearing** has recorded an album for Capitol, with strings directed by **Nelson Riddle** . . . **Frankie Laine** will be recorded by Columbia in an on-the-scene performance at the Desert Inn in Las Vegas . . . Capitol will issue a **Guy Lombardo** LP containing 20 tunes in continuous play . . . Band-leader **Al Donahue** has started **Aldon Records** . . . **Patty**

(Turn to Page 35)



TV ISN'T the only place where Steve Allen sits in on piano. A February visit to Chicago found him at the London House, where he got onstand with Teddy Wilson and played with the pianist's trio for more than an hour before calling it quits. Allen was in town for premiere of *The Benny Goodman Story*.

Maria Cole Starts Fresh On Capitol

Hollywood—Maria Cole's two new Capitol sides mark a fresh beginning for the former Duke Ellington vocalist. Married to Nat Cole since 1948, Maria had retired from the music business.

Last year the Coles decided the time had come for Maria to resume professional activity. Accordingly, a booking was arranged at Ciro's. Public reception was so enthusiastic that her new Capitol recording contract was viewed by the trade as one of the best commercial bets of the year.

Managed by her husband's long-time pilot, Carlos Gastel, Maria plans to work just a few selected locations a year in cities like San Francisco, Las Vegas, Palm Springs, and Hollywood.

Tentative Gillespie Itinerary Disclosed

New York—The countries to be visited by Dizzy Gillespie and his band during their 10-week tour for the state department beginning April 1 are likely to be India, Iraq, Turkey, Lebanon, Syria, Egypt, Israel, Greece, and Yugoslavia.

Marshall Stearns of the Institute of Jazz Studies will accompany the orchestra and will be in constant contact with the cultural attaches of the American embassies in each country visited. Two changes in the band personnel listed in the March 7 issue are Phil Woods, alto, for Jerome Richardson and Carlos (Potato) Voldez, percussion, in place of Candido.

Massachusetts Bill Would Prohibit Collection Of Fees For Music Use

Boston—ASCAP, BMI, and similar organizations would be prohibited from collecting fees for use of their music in Massachusetts under a bill now pending before the state legislature. The bill, filed by two Greater Boston legislators, would make it illegal for authors, publishers, and composers or their heirs to form any society for the collection of fees for use of their music.

The measure would make an attempt to collect royalties by the organizations punishable by fines from \$50 to \$50,000, with possible jail sentences.

Phonograph records and electrical transcriptions, once sold to a purchaser, could be used for any purpose, under another section of the bill. The measure also would allow radio and television stations in the state to use ASCAP and BMI music without paying a fee, whether it originates locally or from network.

The bill's "protection clause" for authors, publishers, and composers would allow them to collect royalties on a separate contract basis with each user of their music.

However, their properties would have to be filed with the secretary of state's office to become eligible for payment. The payment for use of the music, incidentally, would be subject to a 3 percent state tax.

Samuel Berkett, an attorney representing ASCAP, told a legislative committee holding a public hearing on the bill that the act "would make it impossible for composers to protect their rights. No one composer has the means or the facilities to monitor all the sources using his music."

One legislator termed the ASCAP blanket fees for ballrooms "outrageous," and added, "any organization as dictatorial as that should not be allowed to operate within this commonwealth."

Other witnesses at the hearing charged that ASCAP fees were "penalties exacted from legitimate businesses and added to their tax burdens."

"Few, if any, of the profits trickle down to the average songwriter," he alleged.

Getz Reported Taking Africa Coast Vacation

Stockholm—Stan Getz is reported on an extended vacation in Mombasa on the African east coast where he is recuperating from an attack of pneumonia suffered last fall.

Before leaving Stockholm, Getz cut six sides at the end of 1955 with pianist Bengt Halberg, bassist Gunnar Johnson, and drummer Anders Burman for the Karusel label. These recordings may be released in the United States by Norman Granz before being issued in Sweden.

Music Educators Will Talk Jazz

Boston—Jazz will take its place as part of the music in American life at the Music Educators national conference to be held in St. Louis, Mo., April 13-18, it was announced here.

Dean Robert A. Choate of Boston university, conference president, said the organization which represents 30,000 of the nation's music educators "never discussed jazz in any phase before."

"But we have discovered that you can not discuss music in America without bringing in jazz, this indigenous American music appreciated more overseas than here at home.

"We cannot stay within the little tower of the classroom," he added. "Any good schoolteacher must know something about jazz. It's the idiom of our youth."

To present a brief study of jazz, George Wein and Rev. Norman O'Connor will appear at a two-hour general session. They will trace the history and development of the art form, and musical illustrations will be offered by a group, possibly the Dave Brubeck quartet.

Duke Doesn't Waste Time

New York—Duke Ellington already has cut his first two LPs for Bethlehem under his new contract which calls for two Ellington sets a year. One album is a recap of Ellington through the years, from the original arrangement of *East St. Louis Toodle-oo* through such vintage Ellingtonia as *Jack the Bear*, *Creole Love Call*, *Ko-Ko*, and *Cottontail*. The second album features several of the band's soloists such as Johnny Hodges, Russell Procope, and Cat Anderson.

Other newly cut Bethlehem LPs are by Harold Baker with woodwinds, the Sal Salvador quartet, the Claude Williamson trio, and The Six. Newly signed is Irish-born vocalist Rita O'Neil, whose husband, trumpeter Kenny Somerville, was formerly with Ted Heath and is currently working in New York.

Band Reviews

'Here We Go'—And Benny's Band Did Not Dismay Them

By Nat Hentoff

Trumpets: Mel Davis, Jimmy Maxwell, Fern Caron.
Trombones: Urbie Green, Rex Peer.
Reeds: Budd Johnson, Walt Levinsky, Al Block, Sol Schlinger.
Rhythm: Hank Jones, piano; Irv Manning, bass; Steve Jordan, guitar; Mousey Alexander, drums.
Vocals: Mitzie Cottle.
Leader: Benny Goodman.

A graying Lothario whispered to his considerably younger date just as the lights dimmed for the first show, "Fasten your seat belt, honey. Here we go." And surprisingly, the nostalgia of that long ago collegian—and many scores more like him who filled the Waldorf-Astoria hotel's Empire room—was not betrayed by the cold passage of time.

From the opening bars of *Let's Dance*, this new Goodman band blew with collective conviction, warmth, bite, and precision. The arrangements—largely the vintage book by Fletcher Henderson that also had a few by Spud Murphy, Dean Kincaid, and Jimmy Mundy—were oddly less dated in this live reincarnation than they appear on some of the multiple sets of Goodman records inundating the land these days.

This is not primarily a jazz band, and, in fact, Goodman's bands never were as fully and deeply jazz units as were those of Basie and Ellington. Like the best of Goodman before, this is a crack dance band with strong jazz overtones and frequent jazz solos.

THE OUTSTANDING soloist in the band (and that includes the leader) is full-toned, never banal, and gutty-when-need-be trombonist Urbie Green. Also excellent is pianist Hank Jones, who plays with unremitting taste, swing, and emotional strength.

Playing most the trumpet solos is large Mel Davis, who came up from Philadelphia for the audition and explained the lack of opening-night jitters in his firm, powerful playing by pointing out, "I've heard this book so many times. And (Harry) James was my idol."

Budd Johnson, a highly competent reedman, takes most the tenor solos. He swings hard and plays with heat, but this conception could be fresher. Yet Budd may be soloing in the way he feels best fits this particular context. Certainly the audience—and Benny—responded warmly to his jumping horn.

GOODMAN HIMSELF played on opening night with evident happiness at being back in front of a *dance* band again. His work was characteristically skilled. There was some nervousness and some indication of a control that was a trifle less than fully secure, and although Benny made no fluffs, there were times when several seemed imminent.

As often in recent years, moments of penetrating emotional discovery were

few in Goodman's playing, but he sustained a high level of brio and the kind of swift legerdemain by which a virtuoso can excite an audience without moving it very deeply.

A real find is Benny's 23-year-old vocalist, Mitzie Cottle. Mitzie is not a jazz singer. She is a superior pop vocalist with the technical equipment and fresh personality potential that could eventually make her a musical comedy and television star, and that may also bring her back someday to the Empire room as a headliner on her own.

The band sections play with the collective accuracy, no-nonsense professionalism, and command of dynamics that Goodman always has demanded. The rhythm section is a good one.

THE GOODMAN band, while at the Waldorf, plays for two shows a night, and then for dancing after each show and before the second. The first show began with a roaring *Bugle Call Rag*, followed by a smooth *One O'Clock Jump*, fluently introduced by Hank Jones. Benny then went into Alec Templeton's *Bach Goes to Town*, orchestrated by Henry Brant, a polyphonically tricky and witty arrangement, particularly in the section where five clarinets converse in a round.

The new Goodman trio, not yet en-

tirely fused, came on with *Sweet Georgia Brown*, *Memories of You* and *China Boy*. Sustained applause necessitated a trio encore, *Body and Soul*. The full band was brought back into play with a still-too-long *Sing, Sing, Sing*, driven by the authoritative drumming of Mousey Alexander. Then the dancing began.

Actually, the band's material is not that different in the dance set as contrasted with the show, except for specialties like *Bach Goes to Town* and *Sing, Sing, Sing*. Almost anything this band plays can be danced to, and during the dance set, the floor remained just as packed for the old Fletcher Henderson arrangement of *King Porter Stomp* as it did for the ballads.

What was also impressive was the enthusiasm of most of the musicians themselves, particularly a jazz veteran like Jones, who has largely been identified with several of the more adventurous and more spontaneous areas of modern jazz.

"If it swings, it's got to be good," Hank said after the first Goodman show-and-dance sets on opening night. "I mean if the arrangements are good musically and swing, they'll stand up as these have and that's why it's kicks to play them."

Tommy Dorsey Hotel Statler, New York

Reeds: Red Press, Gail Curtis, Pat Chartrand, Babe Frest, Teddy Lee, Jimmy Dorsey.
Trombones: Tak Takvorian, Vinnie Forest, Sonny Russo, Tommy Dorsey.
Trumpets: John Frost, Lee Castle, Charlie Shavers, Dick Perry.
Rhythm: Louie Bellson, drums; Bill Cronk, bass; Eddie Ryan, piano.
Vocals: Tommy Mercer, Dollie Houston.

Despite the fact that Saturday night was a chilly, windy, rainy one, the appearance of the Dorsey Brothers at New York City's Statler Cafe Rouge not only brought capacity crowds to that club—with constant waiting lines at the door—but also an aura of excitement reminiscent of big band shows of the '30s. According to the hotel's

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2,000 Jam Floor—BG Is Pleased

Boston—Benny Goodman, back in the ballroom and looking healthy and happy, said here that he is pleased with his new band and the reception it received during its five-day New England tryout.

He unveiled his new orchestra at the ballroom of the Hotel Bradford for a Friday night dance, and more than 2,000 persons wedged onto the dance floor.

First-nighters at the Bradford were a cross-section of all age groups. Teen-agers hearing BG in person for the first time nudged shoulders with middle-aged couples who had danced to Goodman years ago when swing hadn't yet become king.

"It's gratifying to see them dancing again," Goodman said. "Kids are the same now as they were when we were playing dates 15, 20 years ago," he said. "Some get right out and dance, and a lot of them just gather around the bandstand and watch."

"They ask for the songs used in the picture, and for some things the band made back in the '40s. Mostly, we played for dancing. You have to have good dance music if you want people to dance."

Although the band had not yet been booked beyond the Waldorf-Astoria date in New York, Goodman indicated that it will stay together. "After all that work putting the thing together, it would be a shame to break it all up," he said.

—dom cerulli

Mail Call

Las Vegas—Eddie Fox of the Hotel New Frontier entertainment office received a letter from Manchester, England, addressed in this way:

"Mr. Sammy Davis, Jr.
AMERICAN SINGER
In Care of Las Vegas,
(Very Personal) U.S.A."
Fox readdressed the letter: "MR. WONDERFUL," N.Y.C.

A 'Trend' Sprouts In Chicago: Nitery Folk Singing Shows

Chicago—In the show trade, when something is attempted for the first time, it is called a trial; when it occurs in two places, it is regarded as a trend.

In Chicago, there is now a night club "trend" to folk singing. On the near north side, a new bistro called the Gate of Horn revised its original jazz plans and opened on Feb. 29 with a pair of folk singers, Katie Lee and Luc Porot.

At virtually the same time, on the far north side, Condes Off Beat room built its show around local folk singer Bob Gibson. The room had previously been a showcase for the word jazz of Ken Nordine and the musical jazz of the Fred Kaz trio. The change in policy occurred when Nordine retired from nitery work on doctor's orders.

Both rooms will be full-time folk showcases. The Gate of Horn will use name attractions, while the Off Beat works with local talent.

Belafonte Vehicle Off And Rolling

New York—*Sing, Man, Sing*, the new play starring Harry Belafonte, has gone into rehearsal under the direction of Jay Richard Kennedy, Belafonte's manager, who also wrote and is producing the show.

The musical, originally named *The Song of Man*, is slated to open in Cleveland April 1, and then move to Detroit April 8. The group will leave the next week and tour for five more, all one-niters. The date of the Broadway opening is undecided, but it will be late in the fall.

In the cast besides Belafonte are Margaret Tynes, soprano; Millard Thomas, guitar; a choir, and a dance group. There will be a full orchestra under Will Loren, music director.

Basic theme of the production has been described as "the odyssey of man as told through music starting with Adam and Eve." Belafonte will sing 19 songs, 12 new and seven standards.

March 21, 1956

Storyboard Commercials Offer A Sales Pitch With Jazz Curve

New York—John Hubley's Storyboard, Inc., one of the fastest growing producers of television film commercials, is using an increasing amount of jazz in its projects. Shorty Rogers and Shelly Manne—via their Wigland firm—have been involved in the planning and execution of several TV commercials for Storyboard's Hollywood office. In New York, Turk Murphy, Dizzy Gillespie, Benny Carter, and a number of other jazzmen have participated in Storyboard-produced commercials within the last year.

Carter, in fact, was recently flown to New York by Storyboard just to do some work for the company. On one day, Benny did several spots for E-Z Pop Instant Drink Mix. The next day he completed three musical abstract spots for Van Camp's Pork and Beans, Tenderoni, and Beane-Weanees.

Among the musicians who played with Benny for the underscoring were Lucky Thompson, Charlie Shavers, Teddy Wilson, Jimmy Cleveland, Ernie Royal, George Duvivier, and vocalist Art Lund. Carter wrote the themes for the spots and the men improvised on them behind the commercials.

Storyboard also recently completed a Gillespie background for an Amoco Gas commercial. In addition, Gillespie will be seen in *Date with Dizzy*, a Storyboard short for theatrical release in which Dizzy will sing, play, and act in a live action framework designed to present several Storyboard animated commercials as entertainment features.

The company also is working on a series of jazz shorts in which artists such as Ella Fitzgerald and Oscar Peterson will be heard underneath ballet-like animations of popular songs. These shorts will be about five minutes in length. Music for some already has been taped, using standards that are particularly visual in their implications.

Other jazz artists who have been utilized by Storyboard include Red Norvo, Tal Farlow, Mel Henke, Bud Shank, Jimmy Giuffre, Bob Enevoldsen, Pete Jolly, Barney Kessel, Billy

Hucko, Band Record LP Grand Award BG Tribute

New York—Clarinetist Peanuts Hucko has recorded an LP of tunes associated with Benny Goodman in a session for Grand Award that is tentatively titled *A Tribute to Benny Goodman*.

The band included Billy Butterfield, Jimmy Maxwell, Chris Griffin, trumpets; Lou McGarity, Cutty Cutshall, trombones; Hymie Schertzer, Milt Yaner, Al Klink, Boomie Richman, reeds; Don Lamond, drums; Milt Hinton, bass; Mundell Lowe, guitar, and Dick Hyman, piano. Six sides are with full band and six are with a quartet.



Dizzy Gillespie and pianist Wade Legge look over one stage of cartooning at Storyboard.

Butterfield, and vocalists Bobby Troup and Lucy Ann Polk.

A major Storyboard jazz project just getting under way is a history of jazz that will be a feature length film and that will probably be over a year in preparation. Another important current undertaking at Storyboard is a film for the Guggenheim Museum aimed at creating further understanding and appreciation of modern art.

Twain Shall Meet In Jazz

New York—Hampton Hawes' trio and Chico Hamilton's quintet will be coming east soon, while two eastern jazzmen head west. Hawes plays a week at the Cotton club in Cleveland March 31, followed by a week at the Band Box in Rochester, N. Y., April 9. He goes into the Blue Note in Philadelphia April 16, Boston's Storyville April 23, and the Embers in New York City from April 30 to May 12.

Hamilton's dates are tentative but may include two weeks at the Blue Note in Philadelphia April 2 and a date at the Band Box starting April 16.

From the east Serge Chaloff and Sonny Stitt go out to Jazz City in Los Angeles March 2 to 18 with a local rhythm section for backing. Similarly, Howard McGhee and Allen Eager are due in Jazz City March 19 and April 5, after which they may play San Francisco.

Capitol Tower Signifies Enterprise

By John Tynan

WHEN A RECORD COMPANY erects a \$2,000,000 temple to its own greatness, it's time to probe the wherefore.

About the time of the outbreak of World War II in Europe, a quiet young Iowan named Glenn Wallichs was operating a small recording studio at 5205 Hollywood Boulevard. With the country just pulling out of the depression, things were beginning to improve a bit businesswise, but it was still a scuffle for many small enterprises such as Wallichs'.

Sharing the premises with the recording studio, even to using the same telephone, was a radio announcer who owned a record store he called "The Stomp Shop." His name was Al Jarvis. Also operating from the same location—and using that same serviceable phone—were Charles Emge and Ward

Humphrey the publishers of a lively weekly magazine, *Tempo*, which chronicled the music activities of the west coast throughout the '30s. From this rather unseemly beginning grew Capitol Records.

WITH THE TURN of the decade Wallichs decided to open a record store. To this end he entered into partnership with his father, Oscar, who at the time owned an appliance shop in Hollywood. Together they launched Music City.

Music City quickly became hangout for assorted songwriters, pluggers, working musicians. Anyone connected in any way with the music business in Hollywood inevitably headquartered there on a cracker barrel basis.

One such songwriter, Johnny Mercer, who made Music City his base of social and professional operations, had by 1941 formed a fast friendship with Wallichs. The epoch-making negotiations between Mercer and Wallichs that

led to Capitol's founding reportedly went something like this:

Wallichs: "Johnny, how would you like to start a record company?"

Mercer: "I wouldn't. But I know someone who would."

Wallichs: "Who is he? Can you get hold of him?"

Mercer: "Name's Buddy DeSylva. He's head of production at Paramount."

Wallichs: "Let's get together with him and talk this thing over."

B. G. (Buddy) DeSylva did indeed want to start a record company. The three pooled resources, with DeSylva putting up \$25,000 to kick the venture off. Wallichs contributed his technical and organizational know-how, and Mercer's offering was equally priceless—his genius for writing good songs.

SO IT WAS DONE. In July of 1942 Capitol Records elected as its first officers, B. G. DeSylva, president; Johnny Mercer, vice president; Glenn Wallichs, general manager.

What followed belongs a little in the realm of fantasy. Capitol first releases consisted of six sides, among them *Cow Cow Boogie* with music by Benny Carter and lyrics by Don Raye and Gene DePaul. Ella Mae Morse did the rocking vocal with the Freddy Slack orchestra. For anyone who has been conscious of popular American music over the last 15 years, nothing more need be said about *Cow Cow Boogie*. Along with Mercer's *Strip Polka*, it virtually put Capitol Records in business.

With that extraordinary acumen that enabled him to see the potential in a west coast record company interested in producing well recorded, good pop material, Wallichs immediately innovated another policy that was to revolutionize the marketing strategy of phonograph records. He announced the plan of providing disc jockeys throughout

Capitol's 1,000,000 Sellers

(Ed. Note: The following records are, according to Capitol Records, a partial list of the recordings made by that firm that have gone over the 1,000,000 mark in sales, the legendary mark that so few discs reach.)

Nat Cole

Nat Cole

Nat Cole

Tennessee Ernie Ford

Four Knights

Stan Freberg

Pee Wee Hunt

Pee Wee Hunt

Peggy Lee

Peggy Lee

Dean Martin

Dean Martin

Les Paul-Mary Ford

Les Paul-Mary Ford

Les Paul-Mary Ford

Les Paul-Mary Ford

Johnny Standley

Kay Starr

Margaret Whiting

Margaret Whiting-Jimmy Wakely

Tex Williams

Yogi Yorgesson

Nature Boy

Mona Lisa

Too Young

Sixteen Tons

Oh, Baby Mine

St. George and the Dragonet

Twelfth Street Rag

Oh

Manana

Golden Earrings

That's Amore

Memories Are Made of This

Mockin' Bird Hill

How High the Moon

The World Is Waiting for the Sunrise

Vaya Con Dios

It's in the Book

Wheel of Fortune

A Tree in the Meadow

Slipping Around

Smoke, Smoke, Smoke

I Yust Go Nuts at Christmas/

Yingle Bells



JUNE CHRISTY became an immediate hit on Capitol when she made her first disc with Stan Kenton, *Tampico*.

That Built A Huge Firm In 14 Years

the country with complimentary copies of all Capitol records. The idea proved so successful that soon the other big companies followed suit.

THE YOUNG FIRM grew phenomenally. Soon the demand for Capitol's product was so great that an agreement was reached for the Scranton Record Co. to supply limited amount of vital shealac in addition to that which already was contracted for in Hollywood.

In the first six months of Capitol's existence, hits like Ella Mae Morse's *Mr. Five By Five*, *Elk's Parade* by Bobby Sherwood, and Johnny Mercer's *I Lost My Sugar in Salt Lake City* further consolidated the company's economic position. Branch offices were opened in Chicago and New York, and the following year two more were started in Atlanta and Dallas.

The second year of Capitol's life was marked, among other things, by the introduction of another new factor in the record business, the News Magazine. In addition, the careers of Jo Stafford, Nat Cole, Peggy Lee, Stan Kenton, and songwriter Dick Whiting's young daughter, Margaret, were spawned on the label in 1943.

No bigtime record company is without its quota of album releases, and Capitol had bigtime aspirations by 1944. A package titled *Songs by Johnny Mercer* was released to meet with immediate success, shortly followed by a second album aimed at the growing kiddie market, *Stories for Children By the Great Gildersleeve*.

WAR'S END saw an increasing expansion by the label. In 1945 14 albums were released and marketed to be joined by 19 more in 1946, one of which proved to be the biggest selling item in the children's field, *Bozo at the Circus*. The same year also witnessed the inauguration of the Capitol Transcriptions firm and the outright purchase of

Scranton Record Co. for \$2,000,000. Capitol went on the market as a result, issuing its first stock April 30, 1946, offering 95,000 shares of common stock.

When the American Federation of Musicians imposed a ban on all recording by its members in 1947, Capitol plunged into a furious whirl of re-recording activity before the preannounced deadline, thereby obtaining a huge backlog of sides. Among these discs, which turned into smash sellers, were *Manana* by Peggy Lee, *Nature Boy* by Nat Cole, and Pee Wee Hunt's *Twelfth Street Rag*.

One of the more remarkable facts about this remarkable business enterprise is that the most profitable year in Capitol's history was 1948, a gloomy year indeed for the entire rest of the



LEADER and arranger of some of the great vocal backgrounds heard on Cap is Nelson Riddle, who also has a current hit under his own name, *Lisbon Antigua*.

Wallichs retained as president of the company.

In 13 years Capitol has risen from a less than audacious dream given utterance in a record store to Big BIG Business in the commercial music world. With its new international headquarters completed and occupied this month, the Capitol Tower stands above Hollywood and Vine as a monument to the three men who begot the enterprise out of their creative talents, drive, initiative, and imagination—the late Buddy DeSylva, Glenn Wallichs, and tunesmith Johnny Mercer.



RAY ANTHONY came out of service to provide Capitol with a big draw dance band after years of plugging.

industry. Capitol's sales spiraled to \$16,862,450, with a profit of \$1,315,847, and this bumper year saw them extend their market to foreign countries.

THE FIRST FIVE years of the 1950s were a continuation of the success story, climax of which was reached last year with the purchase of 96.4% of Capitol Records, Inc., by the British firm of Electric and Musical Industries, Ltd., for \$8,500,000, with Glenn E.

On Their Toes

Oxford, England—The Oxford promoters recently refused permission to the University Jazz club to have dancing at its meetings. If the students must dance, said an official spokesman, there is always the Ballet club.

Capitol Bandwagon Is Booming

Should big bands ever rise to the peak of popularity they once knew, no one could be happier about it than Capitol Records. For they have assembled the most imposing list of top name orchestral talent to be found on any label.

And even if the music world never again experiences the phenomenon of bands leading the record-selling parade, Capitol is evidently quite satisfied with the results its stable is achieving even now.

Look at some of the crews now doing their waxing for Cap:

Les Brown, Harry James, Ray Anthony, Billy May-Sam Donahue, Stan Kenton, Woody Herman, and Ken Hanna.

In addition, they have the big-selling Benny Goodman *BG in Hi-Fi* album still going for them, and though Duke Ellington recently left the company, there are discs of his still in the catalog as well as some yet-unreleased sides in the bank.

Plus which Guy Lombardo is now in the Capitol ranks—a man who sells steadily and well.



A **TOP** recording director on the label is Dave Cavanaugh, who also is known for his rock and roll discs under the name, *Big Dave*.



By John Tynan

ONE OF THE MOST unorthodox groups in today's quest for newer jazz sounds is the Chico Hamilton quintet.

With instrumentation consisting of cello, guitar, bass, clarinet-tenor-alto-flute, and Chico's fleet drums, this combo is pointing a dynamic new direction in unique arrangements and brilliant soloists.

Forestorn Hamilton was born Sept. 21, 1921, in Los Angeles and was relatively unknown outside the music business until recently when his first quintet album was released on Pacific Jazz Records. He lives in Los Angeles with wife, Helen, and their two children.

HE IS NO come-lately to jazz, however, having started playing at 16 while attending Thomas Jefferson high school.

"Jefferson high had quite an alumni," Chico reminisced. "Marshall Royal and his brother, Ernie, went there. We had sort of an unofficial school band then, with Dexter Gordon, Charlie Mingus, Ernie Royal, Buddy Collette, myself, and several others."

About that time Chico met Sonny Greer who was to become an influence second only to Jo Jones in his development as a musician. He recalls how the Ellington band of that day impressed him above all others and one of the first great thrills came when he subbed once for Sonny with the band.

DURING CHICO'S four years in the army he was out of close touch with his profession. "When I came out of service in '46," he said, "I discovered that there had been a complete switch in drumming. Oh, the basic foundation of keeping time remained, but otherwise the whole conception of drumming had changed. It threw me.

"First thing I did when I was a civilian again was to record with Prez. We made *She's Funny That Way* and the new version of *Lester Leaps*.

Chico Hamilton

Veteran Drummer Builds An Unorthodox Unit That Seeks New Paths To Travel

"BUT I STILL couldn't quite make up my mind as to what was happening in drumming. Then, a few months later I heard with considerable shock and even more pleasure the work of Art Blakey. Art explained to me how drums were now being used, and he demonstrated."

Chico laughed: "I made the switch fast."

In 1947 when his long-time friend, Jo Jones, fell ill, Chico played for a time with the Basie band. There he had opportunity to display some of his new-found approach to drums.

In addition, he had behind him at this point experience with one of the monumental big bands of the immediate postwar era, Charlie Barnet. He also had worked at various times with bands led by Lionel Hampton, Vic Dickenson, Gerald Wilson, and Floyd Ray.

"BY 1947, however," said Chico, "I felt like trying another aspect of drumming, that of accompanist. When Ella Fitzgerald opened at Billy Berg's here, I went in with her. Then I moved on to play with Billie Holiday and . . . Eckstine and, later, Harry Belafonte." Hamilton also was Lena Horne's accompanist for seven years more or less regularly.

Chico leaned forward as he warmed to what seems his favorite subject, accompanying singers.

"This work," he said, "is a most exacting type of playing, where you have to have at all times complete control, as you never know what the singer is going to do from one moment to the next. Not only does this keep you sharp, but you acquire what seems to be an almost uncanny sense of time and develop subtleties of technique that big band work will never allow."

THE EXPERIMENTALIST in Chico led him in 1952 to team with Gerry Mulligan in forming the now famed quartet with Chet Baker and Bob Whitlock. That four-month association at the Haig was a fruitful one musically.

In February, 1955, Chico decided to take the big step. He formed his own group and took it into the Strollers in Long Beach, Calif.

"At the outset," he said, "I didn't quite know what I wanted. I only knew I wanted something new. A different and, if possible, exciting sound.

"We want to be able to play to everyone who wants to listen. I feel that the listener is only now beginning to realize the difference between a very listenable type of jazz and what I've come to call the Monster—r&b. The Monster has been forced on the public over the last few years, and this has

led to what I consider very bad listening habits."

"It's not a matter of fighting the listener," Chico concluded, "for what's the good of playing if you don't have an audience? What we want to do is to present good atonal music with a jazz base built around my conception of drumming. I feel now that the quintet's sound is getting across to people."

First Verve LPs Issued

New York—Norman Granz' new pop label, Verve, has released its first LPs. In the initial issue are *Anita O'Day Sings* with an orchestra conducted by Buddy Bregman; *Toni Harper Sings* with the Oscar Peterson trio, and *In a Romantic Mood* with Oscar Peterson soloist with an orchestra conducted by Russ Garcia.

Among the pop singles are sides by Ella Fitzgerald, Spike Jones, Anita O'Day, and Joe Williams with Count Basie in a pop coupling of *As I Love You* and *Stop! Don't!*

Granz completed an all-star Gene Krupa big band date for Verve with guests Miss O'Day and Roy Eldridge and arrangements by Quincy Jones before leaving for Europe.

Ella Fitzgerald has recorded 31 Cole Porter tunes for two Verve 12" LPs in arrangements by Bregman. Bregman also conducted the orchestra. Ella cut another Verve session at Zardi's in Los Angeles with Don Abney, Vernon Alley, and Jackie Mills. For Clef, Granz has recorded another Tatum-with-horn session. Buddy DeFranco, Red Callender, and drummer Bill Douglas were on the date.

AFM Locals Still Push Fight To End 20% Tax

New York—The American Federation of Musicians is still actively fighting the 20 percent amusement tax. The battle, which began four months ago, is being carried by the union's 700 locals, and a national research firm has been engaged to study the problem. There are three or four bills on the subject before house committees in Washington.

The union, according to one of its spokesmen, hopes to have these bills on the legislative floor before congress ends its current session.

Toshiko: Japan's First Gift To U. S. Jazz

By Dom Cerulli

A COMELY, 26-year-old Japanese pianist is living a dream in Boston—studying, playing, and listening to American jazz.

Toshiko Akiyoshi arrived in Boston Jan. 14 to start scholarship studies in jazz at the Berklee school. Since then, life has been a fairy tale for her.

Her playing has been described as close to that of Bud Powell, so it was natural that Bud should be playing Storyville the day she arrived. She attended to catch a set, and sat listening with tear-filled eyes as Powell played.

LATER, SHE SAT in and started a buzz of excitement with her rapid-fire style of playing.

The scholarship, in her own words, is a means, a method of achieving self-expression for Toshiko. "I thought classical music was about the best," she said, "but I found out I could express my ideas and feelings in jazz.

"If I learn more, then I can find out how much I don't know."

Students and instructors are amazed at her capacity for learning. They find it virtually impossible to believe that she had never heard a note of jazz until 1947.

SCHOOL DIRECTOR Lawrence Berk says he feels Toshiko will eventually contribute a fresh influence to jazz. "Until now, we have had no Oriental influence in jazz," he said. "I sincerely feel that she's it. She is going to contribute considerably to the further development of the idiom. She's just alive with musical imagination."

Toshiko was introduced to jazz in 1947 when she joined a dance band. Prior to that, she had studied classical piano.

"I had a chance to play with a dance band," she said. "But I never heard jazz before. I wanted to play piano, so I joined. I didn't know chords or changes . . . But that was a bad band."

Later, she swapped chairs with the pianist of a boppish Japanese band and began to develop her style. She also began to write for the group.

"I BEGAN TO LISTEN to other musicians as much as I could," she recalled. "I played in the Teddy Wilson style. When I played my first radio broadcast, everyone thought it was my piano teacher playing because he played that style, too."

She later formed her own group, a nine-piece modern outfit with baritone, tenor, alto, French horn, trombone, trumpet, and rhythm. She did all the writing "because I couldn't find anyone to write what I wanted." The group appeared weekly on a half-hour radio program and a 25-minute television show for three years.

"There was an influence of Shorty Rogers in the band," she said. "But it never would sound the way I wanted



Toshiko Akiyoshi

it to. It's so hard to find the voicings.

"People say when I played I sound like Bud, but I don't think so. He's a genius, I am not."

OUTSIDE WORK was hard to get. "We did not have too many jobs," she said, smiling. "We did not play commercial."

Last year she heard of the Berklee school through some acquaintances in Japan who had studied the Schillinger system. A friend wrote to Berk, and to make certain that her situation would become recognized in America, Toshiko also sent a letter.

That was last June. Since then, letters were exchanged by Berk and Toshiko, and the machinery to bring her to Boston went into motion. Her letters were the writing of a person desperate to learn in a land whose facilities she had exhausted.

Jobs were scarce in Tokyo for a musician who played modern and not mambo, cha-cha-cha or rhythm and blues, she said. Most of the jazz fans she observed were middle-aged persons who liked Dixieland.

NOW SHE IS starting her studies with a weekly schedule of four hours of scoring, two hours of Schillinger theory, two hours of harmonic progression and four hours of ensemble work with other student musicians.

In addition, she has private lessons with Herb Pomeroy to co-ordinate her scoring work, with Richard Bobbitt to co-ordinate her Schillinger studies, with Harry Smith on analysis of piano styles, and with Mrs. Chaloff, mother of baritone man Serge, on technical piano.

"We did not want to chance her not grasping the terminology in class. If something evades her in a class, she

can always go back over the material in her private session," Berk explained.

"She's here to study as long as she can make progress. We do not intend to influence her style of music. She's a free agent as far as the kind of thing she enjoys doing. We want to give her a broad background and develop her resources so her innate talent can expand."

SHE WILL BE writing for any combination of instruments she fancies, and student groups will tape-record her efforts so she can analyze them fully.

Asked if she'd rather write for groups or a big band, she replied, "It makes no difference. But I wrote for a big band twice; that was most interesting. After I'm able to write well for a big band, that will be very satisfying."

To bring her terminology up to date, Toshiko read Leonard Feather's *Encyclopedia of Jazz* and studied the jazz terminology section. She speaks English well, although a bit shyly.

However, she's not reticent with her ideas of music and musicians. Here are a few:

FAVORITE GROUP—Modern Jazz quartet. "They are the best I want to hear."

PIANISTS—Art Tatum and Bud Powell. "After I hear both, it is not necessary to hear others."

VOCALISTS—"I do not care for vocalists too much."

On her first day of school, Berk took her into a rehearsal room where a student band was working on a score. One of the students glanced up.

"Toshiko," he said. "I haven't seen you since I left Japan. What are you doing here?"

George Shearing Lists The Top Thrills Of Career In America

By Don Freeman

IT'S BEEN 10 YEARS now since George Shearing first touched fingers to a piano in the United States after winning success in his native England.

"Just for the fun of it," I suggested to Shearing (this was after an Irving Granz-promoted concert and dance in San Diego), "could you list the 10 biggest moments of those 10 years?"

"Ten?" said Shearing, smiling. "I may run over that number, if you don't mind terribly."

"Starting with?"

"Starting with," Shearing went on, "just with the fact that I could even come over, for a visit first, to the States. The war had prevented that before 1945, you know, and I was taking care of two quite aged parents. Let me see now—these won't be in order—well, our first Carnegie hall concert in 1949 was a thrill. And, most certainly, so was organizing our group in the first place. That was in Feb'y, 1949. Before that, I was playing intermission piano for a time.

"It was a big moment for me, I dare say, when I won an Arthur Godfrey Talent Scouts contest in '48. My



George Shearing

first car was a thrill, too—we got a Pontiac station wagon complete with attachments for luggage on top. That's how we went on our first concert tour in the States—that would be in '50, I believe.

"And I must include our two concerts

'Musician's Guide' Available For \$5

New York—The 1956 edition of *The Musician's Guide*, a directory of the music industry, is now available. The volume's more than 500 pages contain 67 different lists covering that many aspects of the music business.

Some of the lists include ballrooms and dance halls, bands, booking agents, disc jockeys, press, program producers, radio networks and stations, record labels and distributors, and transcription companies.

There are 28 special articles contributed by such music figures as Rudolf Bing, James C. Petrillo, Rodgers and Hammerstein, Manie Sacks, Stanley Adams, Mitch Miller, and Carl Haverlin. The book sells for \$5.

with the Rochester Symphony. We played Gershwin's *Summertime* arranged for full symphony — and it swung. Sixty-six symphony musicians all swinging—that was a thrill. Winning my first *Down Beat* poll in '49—another thrill.

"Not so very long ago, I passed my final naturalization exam. Now I need only to be sworn in and I shall be an American citizen. And when that day occurs—presently I hope—that shall be my biggest moment of all."

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NEW...FROM CAPITOL



THE CAPITOL TOWER, HOLLYWOOD, CALIFORNIA...THE NATION'S NEW ENTERTAINMENT LANDMARK



AFTER DARK Marian McPartland

Pianist Marian McPartland and her trio, with the unique additions of cello and harp, move deftly through an array of beautiful tunes well-suited to an after dark mood. T 699



BENNY GOODMAN

With Harry James, Lionel Hampton, and Martha Tilton, in brilliant High Fidelity, Benny Goodman plays a rousing selection of tunes recorded especially for this album, and featured in the new motion picture of his life. S 706



SONGS FOR SWINGIN' LOVERS

Frank Sinatra

To selections of happy songs about love Frank Sinatra applies his marvelously romantic style and again demonstrates that he's one of the nation's finest male vocalists. W 653



SORTA-DIXIE! Billy May

Leaving tradition in a happy daze, Billy orchestrates some highly unorthodox notions of Dixieland music into a hilarious, free-thinking concert with the motto "let the two-beats fall where they may!" T 677



FOUR FRESHMEN AND FIVE TROMBONES

The big new album by the Four Freshmen, following up their immensely successful *Vocalists in Modern*. Backing this modern vocal group is Pete Rugolo, leading five top trombonists and an all-star rhythm section. T 683



ELLINGTON SHOWCASE

For three decades the Ellington Band has been a soloists' hall of fame. Showcased here, along with the Duke himself, are jazz worthies of today like Clark Terry, Jimmy Hamilton, and Britt Woodman. T 679

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Popular Records

DOWN
BEAT

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

Five-Star Discs

The Chordettes—**Eddie My Love/Whistlin' Willie** (Cadence 1284)
Teresa Brewer—**Bo Weevil/A Tear Fell** (Coral 9-61590)
Ella Fitzgerald—**Too Young for the Blues/It's Only a Man** (Verve 2002)
George Gibbs—**Rock Right/The Greatest Thing** (Mercury 70811)
McGuire Sisters—**Missing/Tell Me Now** (Coral 9-61587)

Four-Star Discs

Lula Arceraz—**The Sailor/Solitary Mood** (Victor 47-6437)
Bon Bonns—**Secretly/Precious Love** (London 45-1643)
Rob Corbey—**Bermuda Bound/Jury Duty** (Victor 47-6438)
Alan Dale—**Mister Moon/Dance On** (Coral 9-61593)
Nanette Fabray—**How Soon/Don't Take Me for Granted** (Coral 9-61403)
Fontane Sisters—**Eddie My Love/Yum Yum** (Dot 45-18459)
The Jodimers—**Dancin' the Bum/Boom, Boom My Ravou Baby** (Capitol 45-29968)
Jordanaires—**How Whistle Blow/House of Gold** (Capitol F3356)

Packaged Goods

STEVE ALLEN

Steve wraps up a bunch of Benny Goodman favorites on his newest Coral

package (12" LP CRL-57028). Arrangements are copies of BG things like *Let's Dance*, *Don't Be That Way*, *And the Angels Sing*, etc., with Allen soloing on piano where Benny's clarinet usually is heard. The band is good, the sides all have life to them, and all in all it proves to be most engaging listening. Will have some difficulty in breaking through the huge amount of Goodman albums now out, however.

LES BROWN

That Sound of Renown is Coral's title for a collection of sides previously issued as singles on Brown, and a smart and crisp package it is. Remakes of *I've Got My Love to Keep Me Warm* and *Mexican Hat Dance* come off very well, as do *Bernie's Tune* and Frank Comstock's ambitious abridgements of Gershwin's *An American in Paris* and Tchaikowsky's *Nutcracker Suite* (Coral 12" LP CRL-57030). Chief soloists are tenor Dave Pell, trombonist Ray Sims, and trumpeter Don Fagerquist, with the band's precise ensemble work, as always, the highlight.

NAT COLE

We're afraid that those fans who remember with longing the great piano work of Nat in his trio days will be disappointed with this new package that features entirely his keyboard work, with Nelson Riddle backing (Capitol 12" LP W-689). Not that it isn't all skilled, and pretty, and well-selected (tunes are all top standards),

but the slyness and fire that used to mark Cole's work are buried, and instead comes just a good mood music album, not the swinging jazz effort you might expect.

JOHNNY HARTMAN

The former Dizzy Gillespie and RCA Victor vocalist from whom little has been heard in recent years, could make a strong comeback on the strength of this one album. Called *Songs from the Heart*, it features the big, rich, and distinctive voice of Johnny, backed simply by rhythm and Howard McGhee's trumpet. He's a first-rate vocalist with a uniquely personal style, and his work on such choice items as *What Is There to Say?*, *We'll Be Together Again*, *I Fall in Love Too Easily*, and *I'm Glad There Is You* deserves wide audience (Bethlehem 12" LP BCP-43).

LENA HORNE

It's taken a long time, but someone finally has come up with a Lena Horne album that captures most of the exciting mood she creates on a night club floor, and we can unhesitatingly term *It's Love* (Victor 12" LP LPM-1148) as one album you can't afford to miss. Her full-length *Frankie and Johnny* is a standout, and the lovely, seldom-heard *Then I'll Be Tired of You* and *You Do Something to Me* also is done sumptuously. Lennie Hayton's backing is exactly right, and this is one package that's going to sell well for a long time to come.

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

Alfred-Hanson-Lee

A Message from Home; Manta Wray; I Can't Get Started; Harlequin; Love Comes to Mehitabel Brown; Chuz Dus
Rating: ★★

Jazz Youngblood is the title of the album since it represents the recording debut of tenor Chuz Alfred, trombonist Ola Hanson, and pianist Chuck Lee, who have been working as a unit in Ohio. Their secure support is provided by major leaguers Kenny Clarke and Vinnie Burke. The newcomers are adequate but thus far lack the range or depth of imagination to sustain a 12" LP. In many places, too, their blowing is curiously tepid for a jazz date.

Of the three, Hanson sounds like the best talent. The "originals" are slight and derivative. The rating would be much higher for the backfield alone. The notes contain some biographical confusion. (Savoy 12" LP MG-12030)

Best Coast Jazz

Coronado; You Go to My Head
Rating: ★★★★★

Best Coast Jazz, an inevitable title, combines Clifford Brown, Max Roach, altoists Herb Geller and Joe Maini, tenor Walter Benton, pianist Kenny Drew, and bassist Curtis Counce. There's one tune to a side. *Coronado* goes over 19 minutes and the ballad lasts 16 and ¾ minutes. The notes fail to identify adequately the two altoists (the only hint refers to a tune that isn't on this LP at all). I would think that it's Geller who takes the first solo in *Coronado* and the second in *Head*. The notes say Maini can be identified by "his biting tone" but actually, it's Geller's tone that cuts through more.

The jumper has good Geller, swift but brittle Brown, competent Maini, adequate Benton, hard-swinging Drew piano, a robust Counce bass solo, an intriguing essay by Max, and a brisk series of increasingly truncated exchanges between the horns. Tenor Benton, who has been working around Seattle, swings, as do his colleagues, but his conception is rather ordinary. Maini (if I've identified the men correctly) is competent but could be more incisive.

The ballad has a romantic, rather too rhetorical introduction by Drew, adequate Maini and Benton, a moving (rhythmically and emotionally) solo by Geller, and a marvelously expressive five-minute-and-50-second improvisation by Brownie that lifts the set into the higher rating. Good recorded sound. (EmArcy 12" LP MG 36039)

Dave Brubeck

Blue Moon; My Heart Stood Still; Let's Fall in Love; Jeepers Creepers; On a Little Street in Singapore; Trolley Young (Rehearsal); Trolley Song; I May Be Wrong

Rating: ★★★★★

Jazz at the Blackhawk is thus called because *Jeepers Creepers* was recorded at that San Francisco pub in September of 1953. *Heart* and the famed *Trolley Song* rehearsal were originally released as singles.

Best track is *Moon* with a particularly relaxed, swinging Desmond (I could do though without most of his and Dave's quotes in these and other solos). Brubeck's chorus is one of his more successful, strong-willed, emotionally intense stretchings of a standard to almost the breaking point. The unaccompanied *Heart* is dramatically successful. *Love* has a Desmond not at his best and a good Brubeck (but why quote from *Royal Garden Blue*?) *Jeepers* again has a better Brubeck than Desmond, but Dave's chorus illustrates the main reason some of his solos diminish in impact—he goes on too long after the climax and the percussiveness of his piano seems eventually to be sought for its own sake rather than as an expressive aid for a whole, balanced statement.

Singapore is pleasant, as is *Wrong*, and the *Trolley* rehearsal shows why the subsequent performance doesn't make it. Brubeck's men did indeed follow his inflexible rhythmic instructions too well. All in all, a generally enjoyable collection that is at its peak in *Moon*. There are, however, several better Brubeck LPs on the market. (Fantasy 12" LP 3-210)

Milt Buckner

Lean Baby; Bernie's Tune; Rockin' with Milt; Easy to Love; Blues for Me; Robbins Nest; Slaughter on 125th St.; Little Miss Maudlin; Movin' with Mitch; Take the "A" Train

Rating: ★★★★★

Milt is heard on organ in this with very good rhythmic backing from Wendell Marshall, Dick Garcia, and drummer Sam Woodyard (now with Duke Ellington.) The only hornman present is Danny Turner. Turner plays a hard-swinging, full-toned tenor but is better as a swift, Bird-influenced altoist. Buckner plays with his accustomed power but his long solos give frequent indications of limited imagination so far as his melodic and harmonic conception is concerned. And subtlety is also not one of Milt's more conspicuous assets.

Also negative are most of the tenor-organ ensemble passages which tend to be repetitious and rather dull. But basically, this is happy, extrovertish music that has quite a lot of kicks notwithstanding its limitations. Recording quality is excellent. (Capitol 12" LP T642)

Chevallier-Persiany-Lafitte

Nice Joke; Fiction; Quartet Mind; Saxology; Little Story; Halbe Funf; Christmas Song; Two Cats and a Piece of Lung

Rating: ★★★★★

French Toast is a diverting sampler of rather modern French jazz. First and fourth tracks are played by a swinging big band led by pianist-writer Christian Chevallier, while the second and third are quartet dates. All four of Chevallier's themes are relatively fresh and engaging. A few seconds of Charles Verstraete's trombone makes me want to hear more. Other good solos on the band sessions are blown by tenor Bobby Jaspar, trumpeter Roger Guerin, and Chevallier, whose piano is fluent. Vibist Fats Sadi is good on the quartets.

Pianist-writer Andre Persiany wrote three of the final four, and he doesn't have the thematic individuality of Chevallier though his work is competent. There is pleasant but not outstanding alto by Low Reed (Michel de Villers) on the charming *Little Story* and good baritone by the same soloist elsewhere. Tenor Guy Lafitte is featured on *Christmas Song* and also blows on *Lung*. His playing is full-toned, rhythmically strong, and in the Hawkins tradition. The recordings were made in Paris in 1954-'55. Recommended as an introduction to several aspects of French jazz not too well known here. (Angel 10" LP 60009)

Cohn-Perkins-Kamuca

Blixed; Kim's Kaper; Rolling Stone; Sioux Zan; The Walrus; Blue Skies; Gay Blade; Three of a Kind; Haps!; Pro-Ex; Strange Again; Cap Snapper

Rating: ★★★★★

The Brothers! is a happy, swinging session with Al Cohn, Bill Perkins, and Richie Kamuca tastily backed by bassist John Beal, Hank Jones, Chuck Flores, and alternating guitarists Barry Galbraith and Sam Beethoven (Jimmy Raney). The originals, almost all unusually attractive, are by Perkins, Bob Brookmeyer, Nat Pierce, Cohn, and the not as well known Bill Potts, who has written some notable scores for Willis Conover's THE Orchestra in Washington.

Bill is a real talent and should be used more often on jazz dates that call for manuscript. Perkins also indicates compositional talent, particularly in *Pro-Ex*. The other three writers live up to their reputations as skilled scorers for small units.

All three tenors blow well in this interstimulating tourney, and it's a shame that Mitch Reed's notes fail to provide the most important information required for this set—which tenor plays when. Victor's jazz liner notes have a long way to go to equal the thoroughness and long-term value of George Avakian's for Columbia. Very good recorded sound. (Victor 12" LPM 1162)

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Herb Geller

Outpost Incident; Crazy He Calls Me; Gin for Fuguelhorns; Tardi at Zardi's; Yone Mae; Rockin' Chair; Owl Eyes; You'd Be So Nice to Come Home To
Rating: ★★★

The Herb Geller Sextet consists of the altoist-leader; his wife, Lorraine, piano; tenor Ziggy Vines; trumpeter Conte Candoli; drummer Eldridge Freeman; bassists Leroy Vinnegar (4) and Red Mitchell (4). Geller is the best soloist, but his Bird-derived alto still lacks the major degree of individuality that should mark the next stage of his growth. He does play forcefully, though, with a lot of emotion.

Candoli is good here, but he too still hasn't found a voice wholly his own. At his best, however, he can be flashingly exciting (as in his entrance in *Gin*). Tenor Vines has a rather full tone and swings, but his conception is not especially fresh. The alternating bassists are the best of this rhythm section. The original lines are genial but not, I expect, memorable. It's a competent, honest session, but it's not likely to make anybody's list of best records of the year. (EmArcy 12" LP MG 36040)

Terry Gibbs

Seven Come Eleven; Lonely Dreams; Dickie's Dream; Imagination; King City Stomp; Pretty Face; The Continental; Bless My Soles; Nutty Notes
Rating: ★★★★

Terry's first LP for EmArcy is one of his happiest, even unto the audible staccato outbursts of pleasure from him and his cohorts. Chief among these cohorts is the nonstop swinging pianist, Terry Pollard, who could have had a lot more solo space to my taste. Also contributing to the wailing air of the session is the strong bass of Herman Wright and the steadily pulsating drums of Nils-Bertil Dahlander (Bert Dale), the Swedish drummer who has absorbed and utilized well the considerable experience he has gained here.

The program is better balanced than on some of Terry's previous LPs. It's especially warming to hear *Dickie's Dream* again, and Terry's own unpretentious lines are funkily attractive. In one case, *Lonely Dreams*, he also has a hushed ballad of quality that could make it with the right lyrics. Both Terrys are as effective on the ballads as on the up-tempo. (*Imagination*, for example, is impressively extended as a Gibbs' solo vehicle.) And note how firm and concise a comper Miss Pollard is for others' solos. Very good recorded sound. (EmArcy 12" LP MG 36047)

Lionel Hampton

How High the Moon; Stardust; Lover Man; Midnight Sun; Love Is Here to Stay; The Nearness of You; Vibe Boogie; Flying Home
Rating: ★★★

This is a concert recorded, says the label, at Apollo hall in 1954. In its

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usual mysterioso manner with jazz packages, Epic tells us not where the hall is nor is the band's full personnel given. Actually, it was cut in two Apollo halls, one in Holland and the other in Germany. (Of the few names mentioned, three are misspelled.) The set is considerably more listenable than Columbia's Hampton evening recorded at the Trianon because here most of the space is taken by Hamp's vibes. While Hamp is given to repetitive figures on his long solos, his vibes do swing and are generally tasty in part on numbers like the first five on this LP.

Nearness is a pleasant full band number, but the last two unfortunately represent the mounting decibels that are usually characteristic of the Hampton band. *Boogie* is a collection of quotes, including *The Saints*, while *Flying Home* is what you'd expect though not quite as unreasonable as other versions Hamp has detonated. (Epic 12" LP LN 3190)

**Bob Haggart-Leroy Holmes-
Art Lund-Lou McGarity**

When You're Smiling; By the Waters of the Minnetonka; Maple Leaf Rag; Jericho; Baby, Won't You Please Come Home?; Sugarfoot Rag; Mobile Mama; New Orleans Nightmare; The New Dixieland Parade; Bandanna; Birmingham Shuffle; The Sheik of Araby

Rating: ★★★

With its customary carelessness concerning jazz, MGM provides neither personnel nor recording dates on this *Strictly from Dixie* set. Four sides were cut in 1950 by Bob Haggart leading a Bob Crosby-like big band that included such stalwarts as Ray Bauduc, Billy Butterfield, Yank Lawson, Will Bradley, Cutty Cutshall, Ernie Caceres, Al Klink, and Dave Bowman. The two big band 1950 Holmes dates included, among others, Matty Matlock, Eddie Miller, Nick Fatool, and Stan Wrightsman. On Art Lund's two inoffensive vocals, recorded in 1950, his support came from Dick Cathcart, Heinie Beau, Wrightsman, and others. The four small band Lou McGarity tracks were recorded in 1955 and include Peanuts Hucko, Lawson, Gene Schroeder, Jack Lesberg, and Cliff Leeman. There are some good solos here and there in the proceedings, and the general aura is warm and nostalgic. (MGM 12" LP E3262)

George Handy

Maretet; A Wooden Sail in a Wooden Wind; Foolish Little Boy; Heavy Hands; Of Gossamer Sheen; Tender Touch; Pensive; Stream of Consciousness; The Flatterer; Knobby Knees; Pulse; The Sleepwalker

Rating: ★★★

By George! is a rather disappointing successor to the talented Mr. Handy's earlier, simpler but more emotionally direct *Handyland, USA*. This is, with some exceptions, the group that played Birdland this past summer and received

warm praise from Leonard Feather. I don't hear it that way. These are programmatic tone poems, slight and charming, but all pretty much of the same post-Alec Wilderish cloth, and that cloth wears thin pretty easily. The writing, mildly intricate and tenderly voiced, has very little to say beyond its surface arranging of pleasant colors and lines. I get no feeling that Handy has anything vital to express here. There are some good lyrical moments, but nothing to indicate that this in the words of the notes, "will become a standard in Modern American jazz."

The musicians, let it be said, all play excellently, and include Dave Schildkraut, alto; Dick Sherman, trumpet; Ray Beckenstein, flute and alto; Danny Bank, baritone; Gene Orloff, trumpet and violin; Buddy Jones, bass; Osie Johnson, drums; Tommy Mace, oboe; Tony Aless, piano; Frank Rehak, trombone; Charlie Panely, trumpet; Billy Byers, trombone. There are occasional blowing spaces usually filled—warnily and well—by Schildkraut, Sherman, Byers, and Rehak (which is why the third star). The notes, by Handy's manager, are embarrassingly overstated. George has considerable ability. I hope he doesn't turn much more of it into polite miniatures like these. (Label "X" 12" LP LXA-1032)

Hampton Hawes

Terrible T; Fanfare; Squeeze Me; I'll Remember April; Hamp's Paws; Move; One in a While; Buzzy

Rating: ★★★★★

An interesting LP, recorded in December, 1952, before Hamp went to Japan as a member of the army. With Hamp are vibist Larry Bunker, bassist Clarence Jones, and drummer Larry Marable. Nowhere on the LP is the fact stated that this set is three years old—a moral lapse on the part of Prestige in that the LPs release now appears like an attempt to infer that this is the 1955 Hawes who recorded so brilliant a set for Contemporary recently. Hawes of three years ago was a forceful, imaginative, emotionally moving pianist, but his conception had not yet grown to its 1955 level.

Nor, moreover, are his associates equal to his current colleagues, Red Mitchell and Chuck Thompson, in their empathy with his aims. Bunker's vibes, for example, while swingingly agreeable do not add very much to the proceedings here but take up a fair amount of space. And Jones is no Red Mitchell. The intros and closings—apparently "heads"—also are not generally imaginative.

Yet this is worth hearing as an earlier document in the career of an important young jazz pianist and this is the rating he would have received then as such. But if you're buying on a budget, get the Contemporary set. This LP, however, is much better recorded and has better Hawes than the 1951 date released a couple of years ago by Vantage. (Prestige LP 212)

Monk Hazel

Panama; All the Wrongs You Done to Me; Long Way to Tipperary; I Use to Love You; Let Me Call You Sweetheart; When You're Smiling; Angry; Basin Street Blues

Rating: ★★

On the first side, drummer Hazel leads trumpeter Al Hirt; clarinetist Pete Fountain; trombonist Jack Delaney; guitarist Joe Capraro; pianist Roy Zimmerman; bassist Phil Darois. Hazel has a mellophone solo on *Tipperary*; he's no Don Elliott. The front line is a good one with fiery trumpet by Hirt, liquid clarinet by Fountain, and warmly expansive Delaney trombone. There are two vocals by Rita St. Claire, who's no jazz singer, and one by Delaney, who's no singer.

On the second side, Dutch Andrus plays competent trumpet; Harry Shields fits in fluently on clarinet; Delaney, Zimmerman, and Hazel remain. Chink Martin is heard on tuba. Using the tuba as part of the rhythm section gives the band a heavy, dated sound and makes this the less palatable side. Delaney sings once more, and there's a vocal by Jackie Blaine, who also adds nothing of value. This would have been a much better session without the tuba, and especially without the vocalists. (Southland 12" S-LP 217)

Elmo Hope

It's a Lovely Day; All the Things You Are; Quit It; Lucky Strike; Ghost of a Chance; Huh; Falling in Love With Love; My Heart Stood Still; Elmo's Fire; I'm in the Mood for Love; Blue Mo

Rating: ★★★★★

This is the first 12" LP for pianist Hope (he's had two previous Blue Note 10" sets). He is well accompanied here by bassist John Ore (who has worked with Lester Young, George Wallington, and is currently with Bud Powell) and drummer Willie Jones (who has been with Thelonious Monk, Randy Weston, J. J. Johnson, and most recently, with Charlie Mingus' Jazz Workshop). Ore has a good solo on *Mood for Love*. Hope, who was obscured for several years in r&b bands, is the same age as Powell and they were friends during their early years as musicians. There is much in common in their style, but Hope has musical identity of his own as well.

Elmo, though a swinger and emotionally direct, has several liabilities at this point. One is an insufficiently developed left hand. A second is a tendency to forget to adapt his conception with sufficient sensitivity to the particular needs and contours of each song. As a result, his interpretations of all the standards (except for the beautifully realized *Ghost of a Chance* and *I'm in the Mood for Love*) are too similar in basic approach and therefore are largely ineffective as wholes. On his three up-tempo originals, Hope wails, but neither the themes nor their struc-

turing are memorable. But his brooding, slow-tempoed *Quit It* and *Blue Mo* sustain their moods with depth and freshness, and are the highlights of the recording. Hope's conception is powerful but thus far is limited. He needs more range. Yet he gets four because when he's good he's very good. Artistically, this would have been more effective as a 10" LP. (Prestige 12" LP 7010)

Jackson-Lewis-Heath-Clarke Brown-Jones

Softly as in a Morning Sunrise; Love Me, Pretty Baby; Autumn Breeze; Milt Meets Sid; Moving Nicely; D&E; Heart and Soul; True Blues; Bluesology; Yesterdays; Round About Midnight; Between the Devil and the Deep Blue Sea

Rating: ★★★★★

Although this is technically a re-issue LP, the original 78s that compose it received such limited distribution when first released that it's likely that most of you are unfamiliar with these sides. They represent the pre-Modern Jazz Quartet association in quartet form of John Lewis, Milt Jackson, and in some numbers here, Kenny Clarke and Percy Heath. The first two sides and the seventh and eighth were originally recorded for Hi Lo while the other eight were cut for Dee Gee, both now defunct. Despite the historical importance of the set, Savoy unaccountably omits dates. Ozzie Cadena tells me the Hi Lo four were cut in 1949,

and the Dee Gees three years later. Yet the usually reliable *Jazz Directory* of Albert McCarthy lists the Dee Gees as 1951 and the Hi Los as 1952.

The Hi Lo four have Jackson, Lewis, Clarke, and Heath. Four of the Dee Gees include Jackson, Lewis, Clarke and Ray Brown while on the other four, Al Jones replaces Clarke. No composer credits are given. The quartet at this time was listed as Milt Jackson's, and Bags has almost all the solo space. The unit was free-blowing and strongly swinging but the quartet then, as good as it played, was just another blowing combo and was not nearly as absorbing structurally and thematically as it is now. The Dee Gees were badly recorded and although Rudy Van Gelder did what he could in the remastering, they still don't sound too good and often sound as if the original master had been off-center. Anyway, this is a collection worth having if you're a devotee of the current MJQ. (Savoy 12" LP MG-12046)

Hank Jones

Almost Like Being in Love; An Evening At Papa Joe's; And Then Some; Summer's Gone; Don't Blame Me

Rating: ★★★★★

On tracks 1, 4, and 5, Hank heads a quartet with Donald Byrd, Eddie Jones, and Kenny Clarke. On the other two, a new trumpeter from Newark, Matty Dice, is added. The rhythm section is excellent all the way with bassist Jones

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The presence of trumpeter Dice lowers the rating from an otherwise full five. Dice has potential, and plays with directness, but his work has a deliberateness that does not flow; his tone tends toward stridency; and his conception is considerably inferior at this point to Byrd's. Firstrate recorded sound. (Savoy 12" LP MG-12037)

Beverly Kenney

Surrey with the Fringe on Top; 'Tis Autumn; Looking for a Boy; I'll Know My Love (Greensleeves); Destination Moon; Ball and Chain (Sweet Lorraine); Almost Like Being in Love; Stairway to the Stars; There Will Never Be Another You; This Little Town Is Paris; Moe's Blues; Snuggled on Your Shoulder

Rating: ★★★★★

Since Beverly Kenney has so much potential as a jazz singer, it's worth pointing out several of the many mistakes that make her first record a disappointment. (It gets four stars because it is her first and because there's enough even here to indicate the impact she's capable of creating.)

Some of these mistakes are those of the producers of the date. First of all, using the Johnny Smith quartet to accompany her is wrong because the quartet doesn't swing very hard and thus lacks the necessary pulsation to

back a real jazz singer. Secondly, two tunes (*Paris* and *Snuggled*) are too weak for anyone's debut or any other occasion.

If one must sing *Greensleeves* on a jazz date, one of the earlier sets of lyrics should be used, not this soap opera bit. Putting the *Ball and Chain* motif into *Sweet Lorraine* is in childishly bad taste. *Stairway* could hardly be taken at a wrong tempo if the lyrics are to mean anything. If Beverly's going to sing any more French, she ought to learn how to pronounce it. *Moe's Blues* swings, but Beverly doesn't get very deep into the blues feeling here.

The other tracks, however, indicate some of what Beverly projects in person. She has her own sound; her conception at her best is imaginative and well instrumentalized; she can swing. Next time, why not let the girl just sing with a good rhythm section and some horns and forget the "cute" tricks. Barry Ulanov's notes are debatable in many places, several of them indicated above. (Roost 12" LP 2206)

Teddi King

Bidin' My Time; Once Too Often; That Old Feeling; The I'm Not Supposed To Be Blue Blues; Careless Love; For All We Know; When I Grow Too Old to Dream; I'm in Love with the Honorable Mr. So and So; I Can't Get Started; Love Walked In; I Poured My Heart Into a Song; Taking a Chance on Love

Rating: ★★★

On her Victor debut, Teddi is accompanied by an orchestra headed by Al Cohn and including Hal McKusick, Gene Quill, Sol Schlinger, Sonny Russo, Billy Byers, Joe Newman, Freddie Greene, Hank Jones, Chet Amsterdam, and Osie Johnson. The backing is tasteful and the arrangements by Cohn are

professional though not especially fresh or penetrating. On one, however, *When I Grow Too Old to Dream*, there's a surprisingly corny ending.

As for Teddi, her singing is accurate, inhibited, and rather dull. George Simon quotes her in the notes as describing her approach as "commercial jazz-middle-of-the-road the Sinatra approach." The difference is, however, that Sinatra sings with warmth and guts. Teddi these days doesn't. The *Blues* is by Erroll Garner and Bob Hilliard. (Victor 12" LP LPM-1147)

Frankie Laine-Buck Clayton

Baby, Baby All the Time; Taking a Chance on Love; Roses of Picardy

Rating: ★★★

Jazz Spec is the initial sampling to be released from the session produced in New York this fall by Irving Townsend, whose plan was "to let Laine's voice become a twelfth instrument" in Buck Clayton's band, "unhindered by the usual considerations of time, interwoven with other soloists into the complete arrangement." It didn't work out well because Laine's voice is not a jazz instrument. He sings with feeling and with a good beat, but his phrasing is exaggerated, his conception more vaudevillian than jazz, and his sound is only peripherally a jazz one. A second mistake was to combine him with J. J. and Kai in their arrangement of *Taking a Chance on Love*. Their styles are so different from Laine's, the result is an uncomfortable clash. But the track does have a good muted Clayton chorus.

With the easy swing era feeling of Big Nick Nicholas and Buck's arrangement of *Baby, Baby*, Frankie blends better and this is the best track of the EP. The long *Roses* has a good Budd Johnson solo, J. J. and Kai out of context again, good piano by Sir Charles



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Thompson, fine Clayton horn, and a rather unrelaxed trombone solo by the usually excellent Lawrence Brown. There's a fine rhythm section throughout with Sir Charles, Skeeter Best, Milt Hinton, and Jo Jones (with Bobby Donaldson on *Takin'*). There are kicks to be had here, but none of mine came from Laine. I can understand doing this with Rosemary Clooney, who can wait when she wants to, but Frankie just doesn't make it jazzwise. (Columbia EP B-8081)

Stan Levey

Diggin' for Diz; Ruby My Dear; Tune Up; La Chaloupee; Day In Day Out; Stanley the Steamer; This Time the Drum's on Me

Rating: ★★★★★

This Time the Drum's on Me is the title of Stan's second session for the label (and his first 12" LP). With him are Conte Candoli, Dexter Gordon, Frank Rosolino, Leroy Vinnegar, and Lou Levy. The program is a well selected one except for the stiff ensemble writing on *Day*.

Candoli plays well, often very well. Rosolino is good but his frequently choppy phrasing prevents his flowing as much as he might. Gordon's conception is sometimes stolid, but he swings hard and on his long vehicle, *Stanley*, he comes on with very strong blues-directness in what may be his best solo on record. The rhythm section cooks steadily, and Lou Levy is the most creative soloist on the date.

Stan, unlike on his first Bethlehem LP (1017), has controlled the volume of his drums for the benefit of the ensemble, and he has also limited himself to one solo, an almost unprecedented act of modesty for a drummer heading his own session. For the latter contribution alone to recording precedent, Stan deserves an extra star. Very good engineering by Val Valentin and helpful, unpretentious notes by Joe Quinn. (Bethlehem 12" LP BCP-37)

Howard McGhee

Get Happy; Tahitian Lullaby; Lover Man; Lullaby of the Leaves; You're Teasing Me; Transpucuous; Riftside; Qu-Wee But I Do; Don't Blame Me; Tweedles

Rating: ★★★★★

Howard McGhee's return to records after over 1½ years' absence is a welcome one. Although I don't agree with Leonard Feather's assertion in the notes that Howard is "one of the top two or three trumpet players in modern jazz," he certainly is one of the better hornmen on the scene. His work is flowing, imaginative, and swinging. He is not, as Leonard accurately points out, flashy, but rather makes sound musical sense no matter how up the tempo is on these sides. His ballads, too, are sensitively freshened (as in *Lover Man* and *Blame*).

His horn support comes from Dizzy

Gillespie's Sahib Shihab on baritone (and alto briefly), who blows better here than on previous LPs but has yet to indicate he is a soloist of unusual individuality. The driving rhythm section is made up of Philly Jo Jones, Percy Heath, and Duke Jordan. Duke also contributes a number of characteristically intelligent and warm solos. All but one of the original lines are by McGhee. *Tahitian* and *Teasing* are particularly attractive. Good engineering. (Bethlehem 12" LP BCP-42)

Hal McKusick

My Inspiration; Gift of the Muji; You're a Lucky Guy; Can't We Be Friends?; Step Lively, Ozie; Minor Seventh Heaven; Theme; Alto Stratus; How Long Has This Been Going On?; Brother Jack; Immortal

Rating: ★★★

In a *Twentieth-Century Drawing Room* is what this is called, and unfortunately, that's just what it is. The McKusick octet comprises Hal on clarinet and alto with Barry Galbraith, Milt Hinton, alternating drummers Milt Hinton and Sol Gubin, and four cellos.

A great deal of care and ability went into the set, but the strings simply are not used convincingly in a jazz context here. The main problem, of course, is that the cellos don't swing despite all arranger Manny Albam, Galbraith, and Hinton do to help them. Galbraith, by the way, has several fine solos.

The effect is somewhat like a mile relay race in which some of the runners are given cement shoes. (Listen to the awkwardness in the otherwise attractive *Alto Stratus*, when the tempo increased.) Even in the slow numbers, the cellos drag the whole scene.

McKusick, while moving on the better originals like Al Cohn's *Theme* and Bobby Scott's *Immortal*, seems inhibited most of the time by the drawing room atmosphere and doesn't play with enough emotional strength to produce outstanding jazz although his work otherwise is characteristically logical in conception and very professional in execution. What this is really is better-than-average mood music to read by, but it's not stimulating jazz nor stimulating anything else. It's like slick magazine fiction—well made but short-lived. The cover is embarrassingly coy. Just barely three stars. (Victor 12" LP LPM-1164)

John Mehegan

I'll Remember April; Laura; All of You; Easy Living; Intermission Blues; Cheek to Cheek; Mamba; Inn; Blues for a Set

Rating: ★★★★★

A *Pair of Pianos* fortunately puts in permanent form the now-dissolved trio John Mehegan created for the *Composer* room in New York. With bassist Vinnie Burke as an excellent

anchor, Mehegan and Eddie Costa form an improvising two-piano team. The contrast between the two is intriguingly complementary, since Costa is a hard swinger while Mehegan is more intellectual and more romantic in his approach. There is an occasional heaviness as happens in most two-piano collaborations; but by and large, the experiment is a stimulating success, and it's too bad the unit is no longer operative and growing. The only trick I didn't get with is the too formalized *April*. *Easy Living* struck me as the most relaxed track on the first side though *Laura* was colorfully enhanced. The blues, one short and one quite long, swing engagingly though they're not especially funky.

Mehegan wrote the intelligent notes and, therefore, they're worth reading more than once. It is not true, however, that "the first important doubling of instruments involving simultaneous blowing involved Warne Marsh and Lee Konitz." Ever hear of King Oliver and Louis Armstrong? (Savoy 12" LP MG-12049)

Gerry Mulligan

Come Out, Wherever You Are; Five Brothers; Laura; Love Me or Leave Me; Utter Chaos; Bernie's Tune; Walkin' Shoes; Moonlight in Vermont; The Lady Is a Tramp; Utter Chaos

Rating: ★★★★★

A record of a *Paris Concert*, specifically a June 1, 1954, event at Paris'

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Salle Pleyel, part of the third Paris Jazz festival. Drummer is Frank Isola, with Red Mitchell on bass and Bob Brookmeyer on valve trombone. So far as I know, this is the only recording available of the quartet with Brookmeyer as the complementary horn (although Bob and Gerry have recorded together in other contexts).

Although Gerry has since wisely gone on beyond the limitations inherent in this kind of quartet, it's valuable to have a record of the quartet at its height in that Brookmeyer is a more creative, thinking musician than were any of his predecessors in the unit. As a result, Mulligan is also extended, and the playing of the two throughout is a stimulating, sinewy set of superior examples of the art of modern collective linear improvisation. Both are also creative soloists with guts and jazz-roots. (Dig the more vigorous than heretofore quartet version of *Moonlight* and those moving *Shoes*).

Mitchell is excellent (he also has a fine solo on *Love Me*). Isola could flow more, but he's a steady bass. The set includes the whole scene with the applause and even with some of Gerry's well-intentioned French. Generally good recorded sound. Notes are by Charles Delaunay, head of France's *Jazz-Hot*. (Pacific Jazz 12" LP PJ-1210)

Lyle Murphy

Fourth Dimension; Triton; Sophisticated Lady; Poly-Doodle; Perdido; Dizzy Dialogue; Blue Moon; Seismograph; These Foolish Things; Pemba

Rating: ★★★

Twelve-Tone Compositions and Arrangements by Lyle Murphy is the title of this set. The musicians are Buddy Collette, flute, clarinet, tenor, and alto; Abe Most, flute, clarinet, and alto; Russ Cheever, clarinet, soprano, and alto; Jack Dumont, clarinet and alto; Chuck Gentry, bass clarinet, contrabass clarinet, and baritone; Andre Previn, piano; Curtis Counce, bass, and Shelly Manne, drums. This is in large part, the kind of wispy, programmatic music for which I have little empathy. The musicianship of the performers is first-rate, and I'm particularly grateful for the solos of Collette, Counce, and, especially, Previn. If it weren't for these solos, the rating would be lower.

Murphy explains his 12-tone system in the notes, but what is most important for the listener is the realization that what matters most is not the system a man uses, but what he has to say. Judging by his work here and in a previous set for *Gene Norman Presents*, Murphy is a facile writer with little depth of emotion or imagination insofar as his music is concerned. Counce, by the way, has his two best solos on record in *Lady* and *Things* before Murphy pours in the sugar. Previn indicates here in part why Ralph Gleason has been so enthusiastic in his recent write-ups of the Previn piano

from San Francisco. Too bad these musicians weren't used on more creative material. (Contemporary 12" LP C3506)

Joe Newman-Billy Byers

Who's Cool?; Byers' Guide; Happiness Is a Thing Called Joe; Fingernails on the Windowpane; April's Delight; Gin and Catatonic; Dialogue in F; Tribute to the West; I Found a Million Dollar Baby; Which One Is Sali?

Rating: ★★★★★

New Sounds in Swing is a relaxed, warm session with Joe, Billy, Gene Quill, alto and clarinet; Lou Stein, piano; Milt Hinton, bass; Osie Johnson, drums. The blowing is all good, particularly the choruses by the two leaders and the one track (*Dialogue*) on which Quill plays clarinet.

On the evidence here, Quill could become a valuable member of the far-too-small nucleus of modern jazz clarinetists. Byers did most of the loose, conducive-to-swinging writing, but the two most ingratiating numbers, *April's Delight* and especially, *Dialogue in F* are by composer-pianist-singer, Judy Spencer. Miss Spencer is better known as the intriguing classical composer, Judith Dvorkin. (Jazztone 12" LP J-1217)

Kid Ory

Savoy Blues; A Good Man Is Hard to Find; A Closer Walk with Thee; Shake That Thing; Copenhagen; Royal Garden Blues; Mississippi Mud; Tin Roof Blues; Indiana

Rating: ★★★★★

Kid Ory's Creole Jazz Band 1955 was recorded at the end of 1954 with trumpeter Alvin Alcorn, clarinetist and soprano saxist George Probert, pianist Don Ewell, guitarist Barney Kessel, bassist Ed Garland, and drummer Minor Hall. There isn't an outstanding soloist in the band, barring the successful ringer, Kessel, whose function is rhythm guitar here. Yet the unit has such rousing collective spirit and drive that the album is a brashly stimulating experience.

Best track is *Closer Walk* which starts off with a slow moving Alcorn soliloquy and then fires up into a stirring march. Ory sings on *Shake That Thing*. The notes contain a fine passage from Louis Armstrong's autobiography and, as a bonus, Kid Ory's recipe for Crawfish Bisque Creole. So why not a small bag inside with the paprika? Excellent sound. (Good Time Jazz 12" LP GTJ-12008)

Sonny Stitt

My Funny Valentine; Sonny's Bunnies; Come Rain or Come Shine; Love Walked In; If You Could See Me Now; Quince; Star Dust; Lover

Rating: ★★★★★

In his best work on record so far, Sonny Stitt is accompanied by Freddie Greene, Hank Jones, Oscar Pettiford. (Turn to Page 28)



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

Greco Trips Troup; Sammy's A Snap

By Leonard Feather

ONE OF THOSE triple-threat talents who can claim success as a singer, pianist, and songwriter, Bobby Troup recently joined that select coterie of performers capable of bringing a jazz-type act successfully to a smart east side New York City supper club. In partnership with the luscious Julie London, he trekked east for a highly successful stint at the Cameo.

During that time, Bobby dropped in to take the *Blindfold Test*. The interview was tape-recorded, and Troup was given no information whatever, either before or during the test, about the records played.

The Records

1. Buddy Greco. *My Baby Just Cares for Me* (Coral).

I'm pretty certain that's Jackie Paris, and I think it's a wonderful record; I've always admired Jackie's singing. I heard one of his latest records, *Indiana*—I think it's his first release for Mercury—I think he did it with Milt Hinton. I would certainly give this four stars, because I think we're going to be hearing an awful lot more of this feller. I like the beat, the drive he gets; he has good intonation, good phrasing. I'm a Jackie Paris fan.

2. Tito Puente. *Vibe Cha-Cha-Cha* (Victor).

This is a vibraharpist featured in the Latin idiom . . . I wouldn't even want to hazard a guess. It has kind of a big, full band, Pete Rugolo-ish sound, but I don't think it's Pete. I've never been a tremendous fan of the Latin rhythms, so I'm not too good a judge. But I wish I could play this sort of thing. Shearing has done some wonderful things of this kind lately.

Because of the modern sound in back of him, I'd say this might be Tjader. I won't give it any star rating because I'm not equipped to judge it . . . On second thought, I'll give it three, because it's very cleanly played, and has an awful nice sound.

3. Clifford Brown with Strings. *Can't Help Lovin' That Man* (EmArcy).

If I'm not mistaken, that's got to be Charlie Shavers and strings. Kind of an attempt to get Jackie Gleason-Bobby Hackett sound. I guess I've been a Charlie Shavers fan as long as anybody, back to the days with John Kirby and some of the wonderful things he did with Tommy Dorsey. I remember hearing him take about eight choruses once, out at the Casino Gardens, on that great Sy Oliver arrangement of *Swanee River*. He has a big fat tone and tremendous technique and range.

I don't think this is the greatest



Bobby Troup

idiom for Charlie; I don't think he achieves the mood that the Gleason albums do. I prefer Charlie with those wonderful Lunceford-sounding backgrounds. But because he plays so well, and because it is awfully nicely arranged, I'll give it three.

4. Sammy Davis Jr. *In a Persian Market* (Decca).

That unquestionably is Sammy Davis Jr. He has such an agile voice and is such a great performer. I didn't know they had lyrics to *Persian Market*. It'll probably sell a lot of records, but I like Sammy better on other things; this is a real belter and I'm not a real-belter kind of guy; I like subtlety. I'll give it three stars, anyway.

5. Art Tatum-Roy Eldridge. *You Took Advantage of Me* (Clef).

That record has a wonderful feel to it. Sure sounds like Tatum playing piano. I recognized the song—*You Took Advantage of Me*. I wouldn't even try to guess who the trumpet player is. At times the pianist sounds like Peterson, too, but I don't think it is; I think it's Tatum . . . This has a real good two-beat feel; I'll give it 3½ stars.

6. Joe Williams-Count Basie. *Teach Me Tonight* (Clef).

That's Gene DePaul's and Sammy Cahn's big hit of a few months ago, *Teach Me Tonight*; a very singable song. I've never heard this record before. I think it's Count Basie's wonderful new band; it must be Joe Williams

singing. I always like a more intimate kind of sound for this particular song.

Joe is a tremendous singer, but I think he could have skipped all the histrionics at the very end; as I said, I'm not a belter, and I prefer subtlety. But he sure sings in tune and phrases nicely. I sound like I'm in a rut, giving everything three; no, I think I'll give this one 2½ stars.

7. Modern Jazz Quartet. *Concorde* (Prestige). John Lewis, piano & arr.

I think this is one of the most versatile pianists we've ever had; he has sensitivity, he has imagination, he has drive, and he can turn right around and play all those classical-sounding things; the guy's so well studied; he's always been one of my favorites.

It's George Shearing, I'm sure. He can play a Latin thing like this, and can play something like *Summertime*, which is one of my all-time favorite piano solos. I've got to give this four stars, because I wish I could play like this.

8. Steve Allen. *There'll Never Be Another You* (Coral). Allen, vocal; Herb Dawson, tenor sax.

I love this song. Chet Baker has a good record out on this; it was one of the best tunes in his first vocal album. I can't imagine who this could be; I've never heard it before, but I like the tenor solo. I think the singer could possibly be a guy who plays drums that sings awfully well—Buddy Rich. Whoever it is, the guy phrases in a very musicianly way. I think it is Buddy. I'll say it is anyway. But even if it isn't, it's an awfully good record. I'll give it three.

Afterthoughts by Bobby

You know, Leonard, I've always wanted to do one of these *Blindfold Tests*; I guess I've read every one of them ever since they began. And I always thought I'd just be so smart and recognize all the musicians, and I'd always say to myself, how could he possibly miss Benny Goodman, or Buddy DeFranco, and so forth.

And here I am, and I've probably missed everything myself! But it has been an awful lot of fun.

JATP Pared For Europe

New York—Don Abney is not accompanying Ella Fitzgerald on JATP's current European tour, and Gene Krupa is the only drummer on the trip. Line-up of the streamlined JATP is Dizzy Gillespie, Roy Eldridge, Illinois Jacquet, Flip Phillips, the Oscar Peterson trio, Krupa, and Ella.

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Jazz Reviews

(Jumped from Page 26)

ford, Jo Jones, Anthony Ortega, Seldon Powell, Cecil Payne, Jimmy Nottingham, Ernie Royal, and J. J. Johnson. On some numbers, Joe Newman replaces Nottingham, and Jimmy Cleveland is in for J. J. All the writing is by Quincy Jones. Sonny plays alto, his best instrument, throughout.

As always, Stitt shows the living mark of Bird, but he has increasingly found himself also, as these sides powerfully indicate. With Bird dead, Sonny is the best of all those who blow directly in the Parker idiom. He lacks at times the freshness and extended logic in conception of a Konitz, but he cuts Lee, Desmond, Niehaus, etc., in the strength of his playing, the irresistible impact of his emotion, and the deeply pulsating sureness of his beat.

And in the blues (*Quince*) he blows with much more conviction and roots than either Konitz, Desmond, or Niehaus. Of the modern altoists I've heard recently, only Phil Woods has almost as much to say to me emotionally as Stitt.

Sonny has almost all of the solo space (a mistake, in a way, in view of and excellent sidemen present), but there are good bits from Hank, Oscar, and Jimmy. Sonny wails on the jumpers, but he's also penetrating on the ballads. As Barry Ulanov points out in his notes, "what one often forgets, when jazz is played by less than top-notch musicians, is that slow and sweet tunes . . . should swing, too, no matter how languorously inflected." Sonny doesn't forget.

Ulanov also accurately describes the "bop" approach as in Stitt—"a wonderfully direct address to the jazz instrument, unsentimental, with little or no vibrato, pushed hard through the mouthpiece and as a result usually a little sharp." Quincy's writing as usual is clear, clean, swinging, and building (*Love Walked In*.)

The notes err in not providing the full personnel and in not listing the sidemen clearly in one place instead of scattering them among the adjectives. This LP, gentlemen, is a gasser. (Root 12" LP 2204)

Weeper On 17-Day Tour Of Australia, Far East

New York—Johnnie Ray has left for a 17-day tour of Australia, Singapore, Manila, and probably Tokyo and Hong Kong.

On April 10 he will return to the States, opening for four weeks at the Desert inn in Las Vegas. That appearance will be followed by an engagement at the Latin Casino in Philadelphia, where Johnnie will start on May 16. On May 24 he will go into New York's Latin Quarter for five weeks.

Band Reviews

(Jumped from Page 8)

publicity director, Jim Trullinger, it was "one of the biggest nights we ever had."

While the band's book consists of mostly old tunes and arrangements, because Tommy feels that those numbers are more durable and danceable, the general enthusiasm was sparked through the solo work of Charlie Shavers and Lee Castle, trumpets; Louie Bellson, drums; Pat Chartrand, tenor; Eddie Ryan, piano, and, of course, Jimmy and Tommy.

The ballad arrangements, for the most part, were done by Howard Gibeling, and the majority of the jump numbers by Ernie Wilkins, former Count Basie reedman.

Indicative of the resurgence of interest among the teenagers for ballroom dancing and swinging bands was the noticeable percentage of adolescents that filled the room.

During the more pulsating numbers, the audience stopped dancing but remained on the floor knotted around the bandstand. There were roars of approval and wild applause, especially after each solo, and when the band left the stand, the youngsters crowded around Shavers eagerly for autographs.

All the members of the band played with uninhibited gusto and were obviously enjoying the reactions they were witnessing all evening. They succeeded roundly in their purpose of playing good dance music. The floor was constantly filled with happy dancers, some of whom must have been Dorsey enthusiasts in their younger days.

The band vocalists are Tommy Mer-

cer, former *Down Beat* poll winner previously with Ray Anthony, and Dollie Houston, at one time with Woody Herman. They handled their singing assignments with refreshing taste.

A sly bit of humor was added to the festivities of the evening with the inclusion, after every set, of the Nescafe commercial, in grateful deference to the Dorseys CBS-TV *Stage Show* sponsor.

—edith

Singer Beverly Kenney, Guitarist Smith Tour

New York—Jazz singer Beverly Kenney, whose first album on Roost was recently released during her debut week at Birdland, is currently at the Rochester, N. Y., Band Box with guitarist Johnny Smith.

They move on to the Colonial Tavern in Toronto for a week March 12.


B. Butterfield Builds Band

New York—Billy Butterfield's new band, booked by MCA, is scheduled for several one-niters the week of March 10, with a March 17 appearance at the University of Florida in Gainesville.

Billy also features a sextet from within the band in 30-minute shows built of Billy Maxted arrangements. The sextet's range is from Dixieland to modern jazz. Vocalist for the band is Billy's wife, Dotty Dare, and the manager is Hy Mandell, who doubles on baritone sax. Mandell also handles the newly reactivated Boyd Raeburn band. Butterfield says his credo is, "I believe the band business needs someone with a love of music for the sake of the audience, not just music for the sake of music."

McRae In For Martin

New York—Gordon MacRae began a new television series March 5 on NBC. The quarter-hour program, replacing the Tony Martin show, will be seen Mondays at 7:30 p.m. EST.



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BERKLEE NEWS ITEMS

Former Berklee student **Quincy Jones**, with over 300 jazz sides to his credit, an assignment to re-write the entire book for the Dizzy Gillespie band, and a new position as staff arranger for ABC-Paramount Records, is probably the country's busiest arranger. . . . Berklee student **Bill Courtney**, vocalist-arranger, and the Four Esquires recently signed to a long term contract by Cadence Records. . . . **Charlie Mariano**, one of Berklee's outstanding alumni, being featured with his own group on Bethlehem Records. Charlie's fine jazz alto work may also be heard with the Stan Kenton band. . . . **Toshiko Akiyoshi**, sensational young Japanese pianist, is showing wonderful progress in her first few weeks at Berklee School. Look for Toshiko to be turning out some great arrangements in the near future. . . . April 28 date definitely set for this year's Berklee School concert, which promises to be one of the greatest yet. Concert will highlight diversified phases of music from classical saxophone quartets under Joe Viola, to modern big band jazz under the direction of Herb Pomeroy.

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High Fidelity

DOWN
BEAT

By Robert Oakes Jordan
and James Cunningham

THERE PERHAPS ARE more pros and cons concerning the loudspeaker than about any other of the major hi-fi components.

When the buyer chooses his own high fidelity sound system, he is confronted with a selection of 20 or more loudspeakers. For the most part, these speakers are almost identical in design, with only slight variations in materials and their application.

However, these variations are sufficient to change the reproduction of sound. The modern high fidelity sales-room has all the units it sells arranged

within view of the customer, who can choose any combination of units—turntable or tuner, amplifier, and speaker—and hear them by pushing buttons on a control panel. Hearing the differences in speakers is not difficult, but choosing the right one is another matter.

THE MODERN speaker goes back to the earphone of the early days of radio. Because electrical currents, which vary according to the beat and frequency of the music being picked up off the phonograph record, come out of the sound amplifier, it is easy to see the necessity for converting the energy of these electrical signals into mechanical energy to produce audible sounds.

The magnetic earphones used in the beginning of radio were the forerunner of the large permanent magnet loudspeaker of today. For a century scientists have known about the effects of

electromagnetic coils. These units, much like a small spool of wire thread wound around a metal core, will act like a magnet when hooked to a battery or current source.

If you were to hold a flat, thin piece of iron close to the coil (hooked to the current source), it would be attracted just as if the coil were an ordinary iron magnet. Turn off the current and the thin piece of iron would fall away.

SIMILARLY, IF you were to switch the current off and on rapidly, the thin iron piece would move back and forth in time to your switching.

Now, if you were to hook this coil and its thin piece of iron (called a diaphragm) to the current coming from an amplifier, the thin piece of iron also would move back and forth in response to the variations in the current. In the earphone, the movement of the diaphragm will produce sounds upon striking the air.

These basic principles are employed in the modern loudspeaker regardless of its size or complexity. In the speaker the metal diaphragm is replaced by a paper cone. The coil now is wrapped around the thin cylindrical neck of this speaker cone, and the two ends of the wires are brought out to terminal posts where the wires from the amplifier are fastened.

THIS COIL OF wire in the loudspeaker is called the voice coil (impedance measured in ohms), and it fits very closely, like a ring around a finger of permanent magnetic iron (usually Alnico V).

The north and south poles of this permanent magnet are always in the same position.

When current from the amplifier is passed through the voice coil on the collar of the speaker cone, the coil is moved back and forth, piston-like, along the round finger of magnetic iron. Of course, the cone tends to follow this coil movement. As the cone moves, it strikes the air in time to the currents applied to the coil, and sound is produced.

The science of loudspeakers has advanced to a point where there are many differences among brands. In some cases, the value of these differences is hard to prove even in a laboratory.

THE SIZE OF the voice coil may vary from one to six inches, with claims made for each diameter. Outside cone diameters may vary from five to 20 inches. There are a hundred different cone materials, varying from hardwood pulp paper to soft, porous rag content paper.

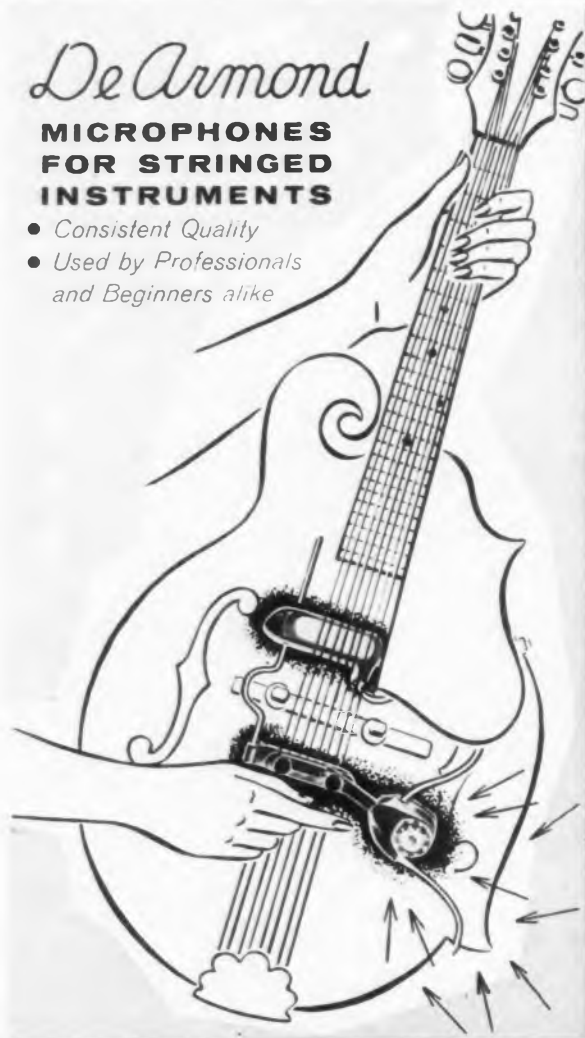
In cheaper speakers the magnet may weigh only two or three ounces, while in better units it may be 10 pounds.

The more volume (measured in watts) the speaker is designed to handle, the larger the magnet must be. Other factors also affect the magnet size, such as voice coil size and frequency range in the low registers. These factors, and others, will be the topic in the next column.

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Barry Ulanov

TEN YEARS AGO this year, Lennie Tristano hove into New York from Chicago, preceded by the wild drum-beating of Chubby Jackson, than whom nobody beats a louder or more frantic drum not even Pagliacci, followed by similarly unsubdued talk wherever he played or talked or other persons played his records or talked about him.

He struck a lot of us then as the freshest musician to grace a keyboard in many a measure; he strikes me today, after a decade of fresh and fertile and remarkably unconfined pianists, as still the freshest of jazz pianists, with no touches of decay at the edges or any drying up inside of that unlimited imagination.

LENNIE DOESN'T get around as much as he used to. Maybe that's a sign of age. I prefer to think it's an indication of maturity. There isn't, after all, as much he has to hear; there aren't as many who have to hear him. Sooner or later, most of what's new will come to his attention; and sooner or later, most of what's new and lasting as well in jazz will reflect his attention.

I don't mean that Lennie's influence is all-pervasive in jazz. There are whole schools of modern jazzmen who don't listen to him, even when the opportunity to do so appears just around the corner and up a flight of stairs.

I don't mean that he is the Great Cham of jazz, the reigning monarch through whom all must be processed. There are large numbers of contemporary jazz musicians who couldn't care less what Lennie thinks—about their music or anybody else's.

WHAT I MEAN is that Lennie remains alert in that special way that all first-rate artists do to what is happening around him in jazz, whether it's swinging, dragging, or yawning somewhere in the middle of mediocrity.

What I mean is that his students, a large and distinguished and hard-working group of most remarkably serious kids, will bring his ideas with them, wherever they go—and they will go far, as far out as American audiences permit.

But this is only part of the Tristano story as of 1956. It's an absorbing part. It suggests, I hope, something of the size and strength and stature of this teacher-thinker-composer-performer.

There is another part that's even more important for the jazz fan who takes his music even half as seriously as Lennie and his students do—that's the section of the narrative that deals with Lennie Tristano as a living, breathing, blowing pianist. That's the Tristano whose identity I would like to leave most firmly impressed upon your minds.

THE FIRST impression—and the second and third—one had in listening to Lennie play a decade ago was that this man was the fastest, the swingiest, the most accurate, the most articulate. That impression remains 10 years later. He's still a bravura pianist, not by taste or inclination so much as by equipment.

He just can't help inflecting every muscle in every finger precisely and with pulverizing power every time he plays, which means that he negotiates the full dynamic range from *pianissimo* to *fortississimo* with breathtaking scrupulosity, hitting the whippers and the wowers with equal precision, and carrying all along with the kind of nimbleness we ordinarily associate with a virtuoso classicist far more hirsute than Lennie will ever be.

Later on, after one gets to know Lennie's playing well, the impression changes from awe at technical achievement to pleasure over ideas. The flow thereof is as undiminished today as 10 years ago, not one whit less in quantity and considerably more substantial in quality.

THE RESULT IS that on the sur-

face, much of the time, Lennie sounds as if he were a simpler pianist than he used to be, with less to say, perhaps, and what he has to communicate at a lower, less pretentious level.

'Taint so—don't you believe it. What sounds simple is agonizingly complex to play; what sounds closer to the ground only does so because Lennie, like all others of his significance in the arts, makes the abstruse and the obscure almost immediately accessible by the force of his personality and the ease of his performance.

Today, Lennie's central playing interest, I would say, is the matching of different times and tempos and volumes, setting multiples of quarter-note and eighth-note times against each other (7/8 or 5/8 or 3/8 against 4/4, for example) and pivoting subtle, witty, and delicately balanced melodic lines in contrapuntal relationships to one another.

IT MAKES FOR a variety of listening tensions, none of them, I'm pleased to say, of the nervous type, all of them, happily enough, of the swinging kind. For these experiments, intellectually provocative as they are, begin

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Perspectives

By Ralph J. Gleason

Things Ain't What They Used to Be is just one of the immortal Duke Ellington titles and, as Steve Allen said the night of the Ellington centennial broadcast, "And they never were."

The thought behind this rather murky introduction, is that swing is back, and I'm happy. When you run into such a wonderfully pleasing example of it as the Wild Bill Davis trio, you can't believe that everyone isn't in love with it, too.

This is by far one of the most visual jazz acts in the business—one of the most visual acts in all the music business for that matter. I have seen the Wild Bill Davis trio on television. I've seen them do local shows in San Francisco, and they are a complete gas.

TO BEGIN with, Bill has the same unsuppressable good time playing that Erroll Garner does, and it comes across to the audience in person and also on the TV set. Then you have Floyd Smith (a little balder than in Andy Kirk days at the Savoy and the Apollo but no less a solid sender in the old tradition) talking away on his guitar.

These are two very funny guys and very photogenic, full of tricks and bits of business that should keep a TV show going if only the producer has the brains to work out the routines so that the camera switching can coincide with the action. But when you add to this the superlative showmanship of Chris Columbus, I don't see how you can miss.

Now Chris may not be Sonny Payne exactly, but when he was Sonny's age he was hell on wheels, and anyone who saw him then will remember. What he is today is one of the funniest show drummers in the world. His bit with the motorcycle seat and the rest of his mugging is very funny, and it's visual as anything I can think of in music.

TO TOP IT OFF, of course, the Davis

trio is one whale of a wailing group musically. They set up a roaring that takes a long time to die down.

So why hasn't some smart producer come up with a TV show on which they can be spotted? I can see them on the screen with the Dorsey Brothers, I can see them on almost anybody's program as a short relief act. They are a crowd pleaser, humorous, and swingy and also will please the jazz fans.

Talent like this shouldn't be left to waste away. Bill hasn't had a break yet on records, but he will because he makes good ones, and as soon as it is discovered how properly to record the sounds he makes, look out. He almost scored with *Azure Te* and *April in Paris*. He could have, and he may yet, with the latter now that Basie's kicked it off.

But in the meantime, there are few jazz acts that are naturals for television, and this is one. Why doesn't someone get busy?

Things To Come

VICTOR FELDMAN (Keynote, 1/5/56). Victor Feldman, vibes; Hank Jones, piano; Bill Crow, bass; Joe Morello, Kenny Clarke alternating on drums.

Bisit Body; Falling in Love Too Easily; Five Brothers; Frant; Moresque; Opus Tost; O. Gervais; Umf.

RICHIE KAMUCA (Keynote, 1/11/56). Richie Kamuca, tenor sax; Vinco Guaraldi, piano; Monte Hudwig, bass; Joe Morello, drums.

Gal in Calico; Gimza; It Had To Be You; It's You or No One; Last April; Moonlight Romance; You; The Night Has a Thousand Eyes; One Man's Famine.

MARTY BELL-DON ELLIOTT QUARTET (Riverside, 1/17/56 & 1/23/56). Don Elliott, vibes; Bob Corwin, piano; Vinnie Burke, bass; Jimmy Campbell, drums; Marty Bell, vocal.

According to Myle; I Didn't Know What Time It Was; The Girl Next Door; I Found a New Baby; I Thought About You; The Love of My Life; No and You; Moonlight in Vermont; September Song; Spoin'; This Can't Be Love; You Go to My Head.

LUCKY THOMPSON (ABC-Paramount, 1/27/56). Lucky Thompson, tenor; Shooter Best, guitar; Oscar Pettiford, bass.

Body and Soul; Booby My Boy; O. P. Meets L. T.; Tractrotism.

Lucky Thompson, tenor; Jimmy Cleveland, trombone; Hank Jones, piano; Oscar Pettiford, bass; Ole Johnson, drums.

Dealing with the Blues; Deep-pressure; Tom Catlin; Translation.

JOE DERISE-AUSTRALIAN JAZZ QUARTET (Bethlehem, 1/3 & 1/4/56). Dick Healey, tenor, alto, clarinet and flute; Erroll Buddle, tenor and bassoon; Bryce Rhode, piano; Jack Brokenbush, vibes and drums; Joe Derise, vocal.

Accentuate the Positive; The Charm of Your Humpty Dumpty Heart; Love; More and More; Personality; Purple Moon; Spoin'; Spring in Old New York; 'S Wonderful; Swinging on a Star; There's No Sign of Spring.

MILES DAVIS QUINTET (Prestige, 11/16/55). Miles Davis, trumpet; John Coltrane, tenor; Red Garland, piano; Paul Chambers, bass; Philly Joe Jones, drums.

How Am I To Know?; Just Squeeze Me; Miles' Theme; Spoin'; Stable Mates; There Is No Greater Love.

PHIL WOODS QUARTET (Prestige, 11/2/55). Phil Woods, alto; John Williams, piano; Teddy Kotick, bass; Nick Stabulas, drums.

Be My Love; Falling in Love All Over Again; Got Happy; Slow Boat to China; Strallin' with Pam; Woodlore.

Counterpoint

By Nat Hentoff

OFTEN IN THE early morning, after a day and night constricted by the endlessly frustrating assignment of trying to rate a jazzman's quality of communication by such tokens as ★★★★★, I feel a great thirst for aural refreshment, for sounds that I can enjoy without measuring.

Invariably, after several hours of listening to other idioms, I return to jazz with re-energized appetite and perhaps with sharper discrimination as a result of having been introduced to or reacquainted with some of the myriad other ways sound can be shaped meaningfully.

I think that frequently not only jazz reviewers but jazz listeners in general and even jazz musicians become too caught up with jazz alone when they devote their time to recordings. The LP has made available so astonishingly variegated a choice of provocative experiences that it becomes needlessly self-limiting for any of us to remain enclosed in only one section of the LP catalog.

HERE, THEN, is a checklist of some of the nonjazz recordings that have stimulated me in recent weeks and that may also bring you some unexpected adventures in what the ear can reveal.

There are, for example, the indelible experiences of hearing Dylan Thomas, the Bird of modern poetry, reading his own wind-wild poems and also prefacing them with electrically dazzling prose that is akin to Dizzy Gillespie at his best (Caedmon LP TC 1043). And the more austere disciplined but no less intensely pulsating word-musician T. S. Eliot can add several dimensions to the night (Caedmon LP TC 1045).

The spoken word sounds the music of being alive in other ways. A remarkably sensitive tape historian, Tony Schwartz, has a new achievement—*New York: A Tape Documentary of Puerto Rican New Yorkers* (Folkways LP FP 58); and Langston Hughes narrates what few schoolbooks include, *The Glory of Negro History* (Folkways FP 752).

AND FOR THOSE who believe, as I do, that politics (the art of self-government) is the highest, most difficult and most valuable of all the arts, there is *Town Meeting: A 20-Year Cavalcade* (Heritage LP-H-0059), a record of polemical voices of our time from Wendell Willkie and Harold Ickes to Joseph McCarthy, Adlai Stevenson, and Jawaharlal Nehru.

Sound as sound is frequently the province of the witty and securely skilled nonconformist, Emory Cooke. On *The Compleat in Fidelity*, very old cylinder records, 10,000 hens and three roosters, jet aircraft, wind in the trees,

a baby, and other makers of inimitable sounds are jumbled happily together (Cooke LP 1044) while another recital, this one being part of Cooke's White Label series (provides you with night rain and surf whenever you feel the need (Cooke LP 002).

Unexpected, urbane, and honest are also the songs of French observer, Stephane Golmann, in *The Horse in the Bathtub* and other observations of the Left Bank (Haydn Society 10" LP HGL-1). And if you haven't met the very model of a jazzman (except he lived too soon), there is *Burns Night* (Angel LP 35256), a convivially swinging (in the emotional sense of the term) collection of the songs and poems by Robert Burns of Scotland.

I SPEND MANY hours luxuriously lost in awe and pleasure in what the human singing voice can reach and create in sheer sonic beauty. An opulently lovely source of vocal wonder is the singing of Elisabeth Schwarzkopf and Irmgard Seefried in Richard

Strauss' *Ariadne Auf Nazos* (Angel 3532 C).

Another large-scale vocal experience is Handel's *Messiah*, newly and freshly recorded by the Handel and Haydn Society in a performance recommended particularly for the soprano of Adele Addison, who can do much to cure any of you who were traumatized by garden-party sopranos in your youth (Uncorn UNS 1).

A contemporary composer unusually sensitive to the expressive potential of the voice is Benjamin Britten, and the most assured interpreter of his challenging (to you as well as to the singer) songs is Peter Pears. Both can be heard (Britten at the piano) in *Winter Words* and *Seven Sonnets of Michelangelo* (London LL 1204).

Next to the human voice, I am most intrigued by what musicians of breadth and depth can do with the piano and organ. The way, for example, Jose Echaniz plays Villa-Lobos (Westminster WN 18065); the spacious taste

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of Egon Petri in Liszt (*Allegro-Royale* 1618); the lyrical strength of Ingrid Haebler in Schubert *Impromptus* (Vox PL 8940); the grace of line of Nadia Reisenberg in several of Haydn's smaller pieces for Keyboard (Westminster WN 18057); the striking sensibility of 23-year-old Glenn Gould in Bach's *The Goldberg Variations* (Columbia ML 5060), and the organic organ skills of Harold Ash (McIntosh MC 1005), Alec Wyton (Aeolian-Skinner, *The King of Instruments*, Vol. VI), and Feike Asma in Widor's grandiloquent *Symphony for Organ* (Epic LC 3156).

When it gets very late in the early morning, I turn to music that has the serene clarity my own thoughts generally lack.

THERE ARE FEW more restful, yet invigorating, experiences than the Italian string group, I Musici, in works by Pergolesi (Angel 3538 B) or the crystalline harpist, Carlos Salzedo, in a program ranging from Handel to his own works (Mercury MG80003).

And during those times when I'd rather end the night with a serenity in music that is also pungent, I usually these days listen to woodwinds, particularly the Philadelphia Woodwind quintet and assisting artists in the *Concerto* and *Youth Suite* by the much too neglected late Czech composer, Janacek (Columbia LP ML 4995). There is also, in this vein, the New York Woodwind quintet in an unusual and almost tacitile program of Villa-Lobos and Alec Wilder (Philharmonia P H 110).

After these and other recordings equally or more diversified, I return to Bird and Basie, and I feel I understand them better for having heard other sounds and other ways of saying what it is to be and what it is to know how short a time one has a sound to make.

Russell Writing For Victor Jazz

New York — Modern jazz writer George Russell, who has not been active in jazz since 1951, is now writing for several forthcoming Victor jazz albums. One project involves an album of his own with a sextet and smaller units. Russell probably will use Hal McKusick, Milt Hinton, Barry Galbraith, Kenny Dorham, pianist Bill Evans, and himself on drums.

Also in the works is a McKusick quartet album for which Russell will write. Included in the latter will be a six-minute suite by Russell titled *John Brown* originally called *The Day John Brown Was Hanged*.

Russell's last jazz date was a Lee Konitz session for Prestige in 1951 that included Russell's *Ezz-thetic* and *Odjenar*, recently reissued as part of a 12" Prestige LP called *Conception*.

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Strictly Ad Lib

(Jumped from Page 6)

McGovern, formerly with the Honey Dreamers, cut four sides under the direction of Tommy Talbert . . . Freddy Martin has started his 19th year with Victor . . . Dick Haymes is planning an album of songs written by brother Bob of WCBS . . . Sidney Gross is planning a live jazz show for ABC radio directed primarily at the colleges . . . Judy Garland's next TV appearance is for CBS April 8 . . . Vet Sam Wigler has started his own publishing firm, Douglas.

Chicago

THREE-A-NIGHT: Tony Martin is playing his annual date at the Chez Paree, against the perennial Hildegarde at the Palmer House . . . The Peppermints and Len Dresslar are on the bill at the Black Orchid, where Dr. Arthur Ellen has been held over . . . Lucy Reed and Hadda Brooks continue at the Black Orchid Jr., and Blind John Davis is at Easy Street on Mondays and Tuesdays . . . Linn Burton's Steak House is billboarding the Alex Shay trio.

JAZZ, CHICAGO-STYLE: Joe Williams broke it up at the recent Birdland concert held at the Civic Opera House, stealing the thunder from Al Hibbler and Sarah Vaughan . . . Jeri Southern's trio and the Bobby Hackett sextet are at the Blue Note . . . Birdland in the Pershing hotel here is being sued to change its name by Birdland, N. Y. . . Art Tatum holds forth at the London House . . . The Australian Jazz Quintet opens at the Beehive on March 16 . . . Ben Webster and Danny Overbea are at the Stage Lounge currently, with the Herbie Mann and Sam Most quintet following on March 21 . . . Art Hodes is at the Brass Rail.

RADIO-TV: Disc jockey Bill O'Connor, already loaded down with over 25 hours of radio and TV weekly, has added an additional 12 hours on station WAIT. He's also going into television film production . . . Make Believe Ballroom, a once popular disc show during the big band era, is being revived on WAAF with Bob Carpenter conducting.

Hollywood

THE JAZZ BEAT: This year's intercollegiate jazz festival Easter week at Hermosa's Lighthouse promising to be the best yet, with no less than nine combos already lined up for the annual bash last week in March . . . Bethlehem's Chris Connor west coasting currently at Zardi's Jazzland, sharing bill with redoubtable Joe Loco . . . Jazz City continues policy of booking east coast small groups, with the exciting Sonny Stitt-Serge Chaloff quintet now on deck . . . Most attractive two-beat group in town continues to be the

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Teddy Buckner band at Happy Koomer's 400 club.

Tenorman Steve White (Liberty Records) has new group at Club Moroccan (Cahuenga & Sunset) with bassist Dick Hopkins, ex-Herman pianist Norman Pockrantz, and drummer Jimmy Pratt . . . Chico Hamilton quintet busy cutting UPA cartoon tracks before trekking east for April 26 Basin Street opening . . . Jimmy Giuffre will play concert at alma mater North Texas State in mid-April . . . Dave Pell in

off-beat switch during gig with Ray Anthony band at the Palladium when Georgie Auld subbed weekends while Dave fulfilled Octet dates hereabouts.

ADDED NOTES: Jack Montrose's jumping new group, with Harry Babasin on bass, set for Jazz City date soon . . . Tenorman Warne Marsh back home rehearsing new combo with vocal find Gwen Johnson before embarking on tour of Nippon . . . Tiffany club continues to pull 'em in with whopping

double bill of Shelly Manne group and Hampton Hawes trio. Shelly takes combo to New York in near future . . . New Tenorman from Indiana, Buddy Parker, causing comment among the local cats with his fiery blowing.

Recent guests at Howard Lucraft's Jazz International Tuesday evenings at Jazz City included Carlos Gasel, Stan Kenton, Kenton manager Bob Allison, Atlantic records' Neshui Ertegun, Jimmy Giuffre, Paul Nero, Jose



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Ferrer & Rosie Clooney . . . Pianist **Don Freeman** sitting in nightly at **Earle Bruce's Sunset Blvd.** den, the Big Top, where the elite meet to jam . . . On basis of its Accent recordings, the next stop for the **Claude Gordon** band could be the Palladium.

DOTTED NOTES: Mel-o-dee in Glendale continues to be the hippest spot in suburbia, especially Monday evenings which is night off for almost all the other spots . . . **Jeri Southern** into the Keyboard March 20.

CONCERT NOTES: **George Shearing** quintet, **Hi-Lo's**, and the **Dave Pell** octet set for East L. A. Junior college March 9, and at UCLA next night in Gene Norman presentation.

TAILGATE: **Gracie Fields** demonstrating at the Statler's Terrace room what showwomanhood really means.

—tynan

San Francisco

Dave Van Kriedt playing weekends at **The Place** doing two-part modern jazz improvisations with **Jimmy Goode** on bass . . . **Buddy Motsinger** is now on piano with **Faith Winthrop** at the hungry i. The **Gateway Singers**, folk music group at the hungry i, auditioned for Decca last month . . . **Turk Murphy**, expected back from the east momentarily, will spend some time resting and writing . . . **Bob Scobey** mulling a European tour. **Kid Ory** ditto.

George Andros opening a branch of Fack's called **Fack's #2** in April, with hopes of snaring the **Hi-Lo's** as the opening act . . . **Count Basie** due in for a week at the **Macumba** opening April 3 . . . **Crazy Otto (Johnny Maddox)** opening at the **Black Hawk** (what?) March 13 for three weeks . . . **Dave Black**, ex-**Duke Ellington** drummer, now on drums with the **Eastmen** trio at **Oscar's** in Oakland . . . **Jerry Coker**, former **Woody Herman** tenor, now gigging in San Francisco.

—ralph j. gleason

Boston

Turk Murphy closing out an 11-day stand at **Storyville**. Upcoming at the club: **Duke Ellington** for a week starting March 26, **Erroll Garner** for a week starting April 9 . . . **Count Basie** and his roaring band have been signed to open the concert season at the **Crane** estate in Ipswich, Mass., on June 29 and 30 . . . **Dave Brubeck** and his group pulled good crowds at two Monday night concerts in **John Hancock** hall . . . **Dynamic Eartha Kitt** followed **Norman Brooks** into **Blinstrub's** for a week . . . **Herb Pomeroy's** big band prepping for a full concert at **Brooklyn high's Robert's House** the 23rd . . . **Joe Gordon's** sextet wailing away at the **Stable**, with the **Pomeroy** band pulling them in at Tuesday night concert stands.

—dom cerulli

Miami

Harry Belafonte, in town for a return date at the **Eden Roc**, growing a

beard for a forthcoming film set in the West Indies . . . **Jimmy Waugh** took over baton duties temporarily for the **Interama** ballroom band . . . **Joyce Aimee** of the **Driftwood** Room bill with **Morey Amsterdam**.

Joanne Gilbert and **Jimnie Komack** at the Seville . . . **Marion McPartland** and group replaced the **Alex Kallao** crew at the Saxony hotel's **Tropical** room . . . **Elaine Gordon** in the **Roulette** Room of the **Monte Carlo**, where **Billy Eckstine** is the next attraction. Big promotion is planned for **Eckstine's** first Victor disc, which features **The Bitter with the Sweet**, a product of local songwriters **Stanley Kahan** and **Eddie Snyder**.

Dinah Washington wins in a romp at the **Club Calvert** . . . **Louis Armstrong** and the **Trenier's** kept the village awake during a stint at **Ciro's** . . . **Tony Martin** made the **La Ronde** room of the **Fontainebleau** for a week . . . The **Latin Quarter** brought in **Johnnie Ray**.

June Garrett, recently a very listenable MC of **WAHR** jazz record programs, deserted the mike and turntables for a fling at writing continuity for **WINZ** . . . **Herbie Brock** waxed piano sides in **Miami Beach** for a **Savoy LP** . . . The **Buddy Lewis** trio, with pianist **Kookie Norwood** and bassist **Sheldon Yates**, moved back to the **Old Mexico** club, scene of past triumphs for the trumpeter-vibist.

—bob marshall

Cleveland

Buddy DeFranco scheduled for the **Loop** lounge the week of Feb. 13, canceled. Quick replacement was **Buck Clayton**, who drew fine crowds . . . At the **Cotton** club, **Tony Scott** was followed by the **Australian Jazz Quintet** on March 2. **Julian (Cannonball) Adderley** comes in March 12, with **Hamp Hawes** next in line . . . It's been a kind of **United Nations** of gal jazz artists at the **Theatrical**. **Pia Beck** was first, **Jutta Hipp** came in on Feb. 13., **Marian McPartland** is slated soon, and, management also promises **Barbara Carroll** for near future.

—m. k. mangin

Montreal

The **Rover Boys** were followed at the **El Morocco** by **Jeri Southern**, making her first appearance here . . . The **Esquire** showbar still holding to its rock and roll policy, with names like **TNT Tribble** on the marquee . . . The **Millionaires**, **Montreal** vocal group, now at the **Holiday Tavern** in Toronto, a switch from the usual policy of Toronto groups coming here . . . The **Hi-Lights** singing group are currently at the **Down Beat**. **Bob Harrington's** band and the **Perry Carman** quartet play there . . . **Billy Eckstine**, the local pianist of long standing, now at **Jack Horn's** **Clover** cafe after having spent years at the **Chateau Ste. Rose**.

—henry f. whiston

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Radio And Video

By Jack Mabley

STAGE SHOW, A JACKIE GLEASON Enterprises production, with Tommy and Jimmy Dorsey as masters of ceremony, opened with the June Taylor dancers bouncing around while the Tommy and Jimmy Dorsey orchestra played *Love Is Sweeping the Country* in the sportiest arrangement I've heard since B. A. Rolfe left *The Hit Parade*.

The June Taylor dancers are very precise. All knees rise and descend as one. They hung a camera in the ceiling and took a picture of the girls spitting out "I Love You" with their arms.

As the thunderclaps of applause subsided, Jimmy Dorsey spoke. "The June Taylor dancers. Aren't they wonderful?"

Brother Tommy joined in. "They're really wonderful, those June Taylor dancers."

You can clearly see the advantage of having two masters of ceremonies.

Gleason is getting the enterprise beat out of him by Perry Como this season, and has switched *Stage Show* to 8:30 p. m. and the *Honeymooners* to 8 p. m. to take the edge off Como. Maybe it will help. I doubt it, for the simple reason that the Gleason enterprises aren't as entertaining as the Como enterprise.

THE REST OF *Stage Show* was an uninspiring conglomeration of vaudeville acts held together by the sparkling repartee of the Dorsey brothers. Ella Fitzgerald lifted up proceedings briefly with *Same Old Saturday Night* and *Lady Be Good*. The latter was done in the idiom which the mass audience identifies as bop talk, and I thought it was a little too long and boppy. I'm just unimaginative enough to like to hear her sing pretty songs pretty.

The orchestra exceeded its version of *Love Is Sweeping the Country* with an extremely loud and tasteless thing labeled *Stompin' Down Broadway*, made bearable only by a couple of short solo passages, including one by Charlie Shavers, a showman.

Jackie Miles, a night club comedian, recited a night club routine about how expensive hotel rooms are in Miami, and a man named Elvis Presley performed in an art form which I had successfully avoided up until this night. He combined a guitar with a touch of Johnnie Ray and Bobby Breen, plus dashes of hillbilly and rock and roll. Maybe I'm confused, but it was confusing.

Gleason lost me when he put the *Honeymooners* on film last fall. The fog has come into the picture, and the spontaneity has left the performance. The show this night concerned Gleason's efforts to recapture his youth by taking his wife roller skating, the pratfalls, the realization that Gleason isn't as young as he once was, and his wife embracing him as she bravely smiles, "I don't mind growing old as long as we grow old together." All that was lacking was the Dorsey Brothers playing *God Bless America*.

I was one of the persons who helped Gleason's Saturday night hour climb to colossal ratings a year ago. Maybe only one twenty-millionth of the audience, but at least I was attracted by the same elements that brought 19,999,999 others in.

I AM ALSO ONE OF several million who now prefer Como to Gleason simply because the Gleason show is a very ordinary piece of television, riding along on its reputation from the year before.

I'd like to see Gleason turn back the clock to 1954, do the show live, bring back some of those wonderful characters, keep the Dorseys but let them at least play the old TD arrangements. This is one hour where they should have left well enough alone.



Mabley

Filmland Up Beat

DOWN BEAT

By Hal Holly

The big news in Hollywood last month was the appointment of **Buddy Adler**, of whom you have been reading here because he will be producer of the jazz film, *Solo*, to replace redoubtable **Darryl F. Zanuck**, who resigned, as vice president in charge of all production at 20th Century-Fox.

The announcement sent this reporter scurrying to the studio to find out what effect, if any, the move might have on the *Solo* project. The answer: none. As did Zanuck, Adler personally will produce certain pictures of his own selection, and *Solo* will be one of them.

Adler's interest in *Solo* can be judged from the fact that only a day or so after he had stepped into one of filmdom's biggest jobs and was putting in 12 to 16 hours a day on conferences, he found time to discuss the project and our own informal poll regarding a pianist to supply the soundtrack solos for the role of Virgil Jones.

We have news for you. Though **Sidney Boehm's** screen play will contain some departures from the novel, aimed at livening up the story and injecting more warmth into the principal characters—elements which the original story lacked—Adler said every effort will be made to capture the novel's authentic jazz interest.

He mentioned something no correspondent has brought up. Not one, but two, of the principal male characters in *Solo* are jazz pianists. Both supposedly are top bracket, though one, of somewhat lesser ability, has become famous, while the other, Jones, is relatively obscure and doesn't give a hang.

Now Adler will use two soundtrack pianists, and he wants two who are sufficiently different in style that the average not overly jazz-conscious moviegoer can tell the difference. So there you are, kids. Take it from there in sending in your poll choices. And it looks like the picture will be rolling in April.

ON AND OFF THE BEAT: Correction—**Pete Jolly**, not music director **Buddy Bregman**, is soundtracking the piano solos for character of **Kick Johnson**—portrayed by **Nehemiah Persoff** on the screen—in **Security** pictures' forthcoming **Step Down to Terror** (**Anthony Quinn, Carol Ohmart**), in which the **Buddy DeFranco-Jolly** quartet is featured musically and visually. **Decca's Jana Mason** also is spotlighted in feature role as nitery singer . . . **Alfred Hitchcock** will direct and **Henry Fonda** will play the lead in **Warner Brothers' The Wrong Man**, based on the true-life story of the Stork club bass player wrongly convicted and later cleared of a robbery charge. Much of the film will be shot on New York locations . . . **Audrey Hepburn** goes musical in her next picture, co-starring with **Fred Astaire** in **Funny Face**, which will have the original **Gershwin** songs from the stage show (1927) but a new story.

Monika is in difficulties with Los Angeles vice police, who confiscated several—but not all—prints after the local opening. **Monika** is the Swedish importation with a new score by **Les Baxter**, including the theme for which the best lyrics will win a \$10,000 price from **Hallmark Productions**, the U. S. distributor . . . **John Hubley**, the **Storyboard** man who makes musical commercials for TV featuring ace jazzmen, is planning a jazz short for theatrical distribution under the title **Date with Dizzy** (**Gillespie**). **Shorty Rogers** and **Shelly Manne** will participate . . . **Marni Nixon** soundtracking vocals for **Deborah Kerr** in **The King and I**, now in final stages of production at 20th-Fox . . . **Laurinda Almeida** and **George Fields** signed by **Warner Brothers** to do guitar-harmonica background score—no other instruments will be used—for **Goodbye, My Lady** (**Walter Brennan, Phil Harris, Brandon De Wilde**). The duo did a similar score or the **RKO** documentary, **The Naked Sea**.

'Carousel' A Solid Credit To MacRae, Shirley, Et Al

Carousel (Gordon MacRae, Shirley Jones, Cameron Mitchell, Barbara Ruick, Robert Rounseville).

With CinemaScope 55, 20th Century-Fox introduces another wide-screen, stereophonic sound process, which, like its forerunners, CinemaScope, VistaVision, Todd-AO, is unquestionably an ideal film medium for recapturing the sound, color, and actual presence of the living theater. And where the living American theater is concerned, the expression is virtually synonymous with Rodgers & Hammerstein.

Carousel may not be their finest work, but it certainly contains, in songs such as *June Is Bustin' Out All Over*, *If I Loved You*, *You'll Never Walk Alone*, and *Soliloquy*, some of their finest moments.

The story, taken from Molnar's *Lilium* and transplanted to a Maine fishing village, is still the simply but poignantly told tale of an immature young fellow who might be likened to some of today's juvenile delinquents.

HE FINDS MARRIAGE fun until it interferes with his fun. Suddenly face to face with the responsibility of fatherhood, he starts to grow up, but not quite enough, is killed in a bungled holdup attempt to get money for a new start in life.

However, because much of this is told in this version—as on the stage—in songs, ballets, and fantasy, *Carousel*, with all its tragic overtones, will come out for most as escapist entertainment.

Gordon MacRae, who, after years of stardom in inconsequential, frothy film-musicals, emerged in *Oklahoma!* as possibly Hollywood's finest singing actor, proves here that it was no fluke. It is also another solid credit for newcomer Shirley Jones, and all members of the cast.

WHETHER BY chance or design, the release of *Carousel* practically coincides with the opening of the new Capitol building in Hollywood and with the release by Capitol of a soundtrack album that is unquestionably one of the finest from a film.

This, too, was part of the far-seeing dream of Capitol founders Glenn Wallichs, Johnny Mercer, and the late Buddy DeSylva.

—holly

Film Studios Grab Off More Jazzmen

Hollywood—A steady infiltration of jazzmen, including some prominent exponents of avant gardism, into film studio staff orchestras continues with the signing of John Grass, French horn, by Universal-International; Milt Bernhart, trombone, by Columbia; Don Fagerquist, trumpet, and Vern Friley, trombone, by Paramount.

Fagerquist, formerly with Les Brown, in effect, is replacing Maynard Ferguson in the "modern jazz chair." Ferguson resigned recently to reactivate a band.

Minimum guarantee for staff musicians in film studios is \$6,990 a year for 500 hours, but it's possible that the musicians mentioned above are receiving over the minimum. They are also free to take casual engagements under certain conditions, plus phonograph recording dates.

Other musicians of considerable repute in jazz who have been ensconced



CONNIE RUSSELL is one of the stars of *Nightmare*, a new film that features Edward G. Robinson and Kevin McCarthy (here playing clarinet). Billy May also has a role in the pic and wrote the music.

in film studio contract jobs for a varying numbers of years include:

Columbia—Maury Klein, trumpet; Ed Kusby, trombone.

MGM—Andre Previn, composer-conductor; Gus Rivona, clarinet; Frankie Carlson, drums; Jimmy Zito, trumpet; Artie Shapiro, bass.

Paramount—Mahlon Clark, clarinet.

20th-Fox—Abe Most, clarinet; Frank Beach, trumpet; Ray Klein, trombone (all Les Brown alumni).

Universal-International—Blake Reynolds, clarinet; Bruce Squires, trombone.

Warner Brothers—Joe Mondragon, bass; Les Robinson, alto; Hoyt Bohannon, trombone; Pinky Savitt, trumpet.

What's the matter with you guys?

You got tin ears or something!?

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george duning

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BEAT**

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Alexander, Tommy (On Tour—California) GAC
Anthony, Ray (On Tour—West Coast) GAC
Autry, Bill (All Baba), Oakland, Calif., nc
Back, Will (Utah) Salt Lake City, Utah, h
Barlow, Dick (Drake) Chicago, h
Barron, Blue (On Tour—Chicago Territory) MCA
Basie, Count (Birdland) NYC, 3/1-14, nc
Borr, Mischa (Waldorf Astoria) NYC, h
Bothie, Russ (Merry Garden) Chicago, h
Boyd, Eddy (On Tour—Chicago Territory) SAC
Butterfield, Billy (On Tour—New York Territory) MCA
Campo, Pupi (Mayflower) Palm Beach, Fla., h
Carroll, David (Aragon) Chicago, out 4/1, h
Carter, Tony (Stardust) NYC, h
Cavales, Los (Ambassador) Los Angeles, out 3/6, h; (Statler Hilton) Dallas, Texas, 3/29-4/11, h
Coleman, Emil (Balmoral) Miami Beach, Fla., out 3/28, h
Commanders (On Tour—Midwest) WA
Cusat, Xavier (On Tour—South) MCA
Davis, Johnny (Officers' Club) Chateau Lamothie, France, nc
De Hanis, Al (Plantation) Greensboro, N. C., T
Dorsey, Tommy, Jimmy (Hotel Statler) NYC, h
Edlington, Duke (On Tour—Southeast, Midwest) ABC
Featherstone, Jimmy (Regent) Chicago, h
Ferguson, Danny (Rancroft) Saginaw, Mich., out 3/7, h; (Athletic Club) Dallas, Texas, in 3/12, nc
Fields, Shep (Shamrock) Houston, Texas, h
Fisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—East, South) GAC
Poster, Chuck (Peabody) Memphis, Tenn., 3/19-31, h; (Aragon) Chicago, 4/1-6/17, h
Garber, Jan (On Tour—South, Midwest) GAC
Glasser, Don (Peabody) Memphis, Tenn., 4/2-14, h
Goodman, Benny (Waldorf Astoria) NYC, out 3/8, h
Hampton, Lionel (On Tour—Europe) ABC
Hawas, Hampton (Cotton Club) Cleveland, Ohio, 3/31-4/8, nc
Herman, Woody (On Tour—South) ABC
Howard, Eddy (On Tour—Chicago Territory) MCA
Hurl, Pee Wee (On Tour—Southwest) GAC
James, Harry (El Rancho Vegas) Las Vegas, Nev., out 3/13, h
Jerome, Henry (Edison) NYC, h
Jones, Spike (On Tour—West Coast) MCA
Kaye, Sammy (On Tour—East Coast) MCA
Kenton, Stan (On Tour—England, Scandinavia) GAC
King, Wayne (On Tour—Texas Territory) MCA
Kliner, Steve (Statler) Washington, D. C., h
Laine, Buddy (On Tour—Midwest) MCA
LaSalle, Dick (On Tour—West) MCA
Lewis, Ted (Roosevelt) New Orleans, La., 3/15-4/11, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour—New York State) MCA
McIntyre, Hal (On Tour—East, South) GAC
McKinley, Ray (On Tour—South) GAC
Malby, Richard (On Tour—Midwest) ABC
Mango, Dick (On Tour—Colorado, New Mexico, Arizona) Associated Talent
Marterie, Ralph (Palladium) Hollywood, Calif., 3/7-4/1, h
Martin, Freddy (Roca Baton) Miami, Fla., h
Masters, Frankie (Conrad Hilton) Chicago, h
May Band, Billy (Sam Donahue, Director) (On Tour—East, Midwest) GAC
Melba, Stanley (Pierre) NYC, h
Modernaires (On Tour—Midwest)
Mooney, Art (On Tour—East) GAC
Morgan, Russ (On Tour—Southwest) GAC
Morrow, Buddy (On Tour—Midwest) GAC
Neighbors, Paul (Roosevelt) New Orleans, La., out 3/14, h

Newborn, Phineas (Flamingo) Memphis, Tenn., nc
Noble, Leighton (Ambassador) Los Angeles, h
Noble, Ray (On Tour—England) MCA
Pastor, Tony (On Tour—South, Southwest) GAC
Pearl, Ray (Oh Henry) Chicago, h
Peepser, Leo (On Tour—Midwest) GAC
Phillips, Teddy (On Tour—Chicago Territory) MCA
Prado, Perez (On Tour—Chicago Territory) MCA
Purcell, Tommy (Syracuse) Syracuse, N. Y., out 3/28, h
Raugon, Don (Sorrento's) Portland, Ore., nc
Rank, George (On Tour—Midwest) GAC
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Rezis, Bill (On Tour—West Coast) MCA
Reichman, Joe (Rice) Houston, Texas, out 4/4, h
Rudy, Ernie (Arcadia) NYC, out 3/12, b
Sands, Carl (On Tour—East) MCA
Sauter-Finegan (On Tour—East) WA
Sedlar, Jimmy (On Tour—East) MCA
Spivak, Charlie (On Tour—West Coast) MCA
Stratner, Ted (Plaza) NYC, h
Terry, Ben (On Tour—East) GAC
Thornhill, Claude (On Tour—East, Midwest) WA
Turker, Tommy (On Tour—South) WA
Waples, Buddy (Tower) Hot Springs, Ark., r
Watkins, Sammy (Statler) Cleveland, Ohio, h
Werns, Ted (On Tour—New York State) MCA
Williams, Billy (St. Anthony) San Antonio, Texas, h

Combos

Adderley, Julian ("Cannonball") (Cotton Club) Cleveland, Ohio, 3/12-25, nc
Airline Trio (Piccadilly) NYC, h
Alberti, Bob (Tony Pastor's) NYC, r
Allen, Henry ("Red") (Metropole) NYC, cl
Armstrong, Louis (On Tour—Midwest) ABC
Australian Jazz Quartet (Cotton Club) Cleveland, Ohio, out 3/11, nc
Bel-Aires (Racelante) Calumet City, Ill., cl
Bellefleur, Al (Blue Note) Philadelphia, Pa., out 3/18, nc; (Birdland) NYC, 3/29-4/18, nc
Blakey, Art (Band Box) Rochester, N. Y., 3/19-25, nc
Bley, Paul (Blue Note) Philadelphia, Pa., out 3/19, nc
Brubaker, Dave (Blue Note) Chicago, 3/21-27, nc
Buckner, Milt (Nite Cap) Newark, N. J., out 3/11, cl
Campbell, Choker (On Tour—South) SAC
Carroll, Barbara (Congress) St. Louis, Mo., 3/8-30, h
Cavallaro, Carmen (Embers) NYC, 4/2-28, nc
Charles, Ray (On Tour—Midwest) SAC
Cole, Cozy (Metropole) NYC, nc
Condon, Eddie (Condon's) NYC, nc
Davis, Miles (Perahing) Chicago, 3/7-18, h
Diddley, Bo (Apollo) NYC, 3/20-4/5, t
Doggett, Bill (On Tour—Texas) SAC
Domino, Fats (On Tour—East) SAC
Engler, Art (Riviera) Las Vegas, Nev., out 3/18, h
Erwin, Pee Wee (Nick's) NYC, nc
Four Freshman (Crest) Detroit, Mich., 3/17 out, cl
Gardner, Don (Flamingo) Pittsburgh, Pa., out 3/17, nc
Garner, Erroll (Congress) St. Louis, Mo., out 3/7, h; (Baker's Keyboard) Detroit, Mich., 3/9-17, nc; (Peps) Philadelphia, Pa., 3/26-31, nc
Gill, Elmer (China Lane) Seattle, Wash., out 3/9, cl

Notice

All bands that wish to be included in *Down Beat's* fourth annual dance band directory should send press books, record company affiliation, and booking office name to Editor, *Down Beat*, 2001 Calumet Ave., Chicago 16, Ill., by no later than March 15.

Gillespie, Dizzy (On Tour—Europe) SAC
Gordon, Stomp (Glenn) Newark, N. J., out 3/25, nc
Griffin, Buddy (On Tour—California) SAC
Hackett, Bobby (Blue Note) Chicago, out 3/13, nc
Hammer, Jack (Basell's) Toronto, Canada, out 3/8, h
Herman, Lenny (On Tour—Midwest) ABC
Hefwood, Eddie (Composer) NYC, 3/1-15, nc
Holmes, Alan (Village Barn) NYC, nc
Jacquet, Illinois (Patio) Washington, D. C., 3/20-25, nc
Jaguars (Rag Doll) Union City, N. J., out 3/19, nc; (Esquire Red Room) Dayton, Ohio, 3/12-4/10, nc
Jordan, Louis (Flame) Detroit, Mich., out 3/18, cl; (Peps) Philadelphia, Pa., 3/19-25; (Howard) Washington, D. C., 3/30-4/5, t
Kallun, Alex (Baker's Keyboard) Detroit, Mich., 3/20-4/4, cl
Land, Sonny (Cactus Club) Victoria, Texas, out 3/27, rh
Leonard, Chuck (Prince George) Toronto, Canada, out 3/11, h
McPartland, Marian (Saxony) Miami Beach, Fla., out 3/15, h
McCune, Bill (Ivanhoe) Miami Beach, Fla., h
Mason, Vivian (Why Not) San Francisco, Calif., cl
Milton, Ray (Orchid) Kansas City, Mo., 3/14-29, nc
Modern Jazz Quartet (Basin Street) NYC, 3/30-4/8, nc
Monte, Mark (Plaza) NYC, h
Morris Joe (On Tour—Midwest) SAC
Ory, Kid (Tin Angel) San Francisco, Calif., out 4/7, nc; (Tutz') Milwaukee, Wis., 4/13-28, cl
Powell, Chris (On Tour—East) SAC
Prysock, Red (Quebec City) Quebec, Canada, out 3/19; (Zanzibar) Buffalo, N. Y., 3/20-25, nc
Rien, George (Apple Valley Inn) Apple Valley, Calif., h
Roach, Max and Clifford Brown (Blue Note) Philadelphia, Pa., out 3/19, nc; (Colonial Tavern) Toronto, Canada, 3/18-24, nc
Rocco, Buddy (Neptune) Washington, D. C., rh
Roth, Don (Corpus Christi Town Club) Corpus Christi, Texas, 3/13-4/8, pc; (Kansas City Club) 4/16-7/7, pc
Salt City Five (Caparelli's) Buffalo, N. Y., 4/3-15, nc
Smith, Johnny (Band Box) Rochester, N. Y., out 3/12, nc; (Colonial) Toronto, Canada, 3/12-3/17, nc; (Blue Note) Philadelphia, Pa., 3/20-24, nc
Snapshots (Tip's) Lafayette, Ind., 4/2-14, nc
Snyder, Benny (Andy Seminick's Home Place) Philadelphia, Pa., cl
Stanton, Bill (Topper's) Fort Worth, Ind., r
Three Suns (Henry Hudson) NYC, h
Turnabouts (Club 61) Muskegon, Mich., rh
Trone and His Royal Romanians (19th Hole) Jenkinstown, Pa., out 3/18, cl; (Bal Tabarin) Quebec, Canada, 3/19-25, nc; (El Rancho) Chester, Pa., 3/18-4/1, nc
Waller, Cy (Weylin) NYC, cl
Yaged, Sol (Metropole) NYC, cl
Young, Lester (Basin Street) NYC, out 3/15, nc

Greco Signs Contract With Ram-Delaney Firm

Hollywood — Pianist-singer Buddy Greco has been signed by the newly formed management firm of Ram-Delaney. Greco at presstime was booked into the Sands hotel in Las Vegas.

Other acts already signed by the Buck Ram-Delaney partnership are the Platters, the Dukes of Dixieland, the Blockbusters, Sam Butera, and the Penguin's. The firm's headquarters are located here.

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Feather's Nest

By Leonard Feather

GREATLY TO MY surprise, several absorbing and most articulate letters have arrived defending me against the scurrilous attack on myself in my own column of Jan. 11, and, more significantly, defending all of us critics against my allegations that our function is parasitical and 90 percent ineffective.

Fran Sheridan of St. Clair Shores, Mich., says, "I beg to differ with your refreshing underestimate of the power and place of a critic . . . Four years ago, I was 13 and a novice to the wide, wide world of jazz. I read you and Barry and Nat; whatever Coss' Curse for the week was, became mine, too.

"Because you discussed Mulligan in glowing terms, I ran right out and bought some. At first it was all Mulligan stew; but I listened—at first with only a glimmer, until I experienced the peculiar and wonderful way jazz has of 'dawning.' Through further immersion, and hours of ear to the turntable, I am now critical of the critical word. But you and yours have prejudiced me—and many others in the same way."

WE'LL, WE CAUGHT Miss Sheridan during the formative years of formative ears. We were lucky, and I'm glad.

Moving up the age scale a little, we reach a 22-year-old college student named Glen Cain, who believes that his opinions reflect those of colleagues with whom he has discussed the subject in Gary, Chicago, Lake Forest, Oakland, and Los Angeles.

"You critics are much more potent than your article implied," writes Cain. "The effects of your efforts have some powerful negative and positive aspects. The negative effect is primarily one of destroying the average jazz fan's confidence in his own tastes. The positive effects are more important; those of guidance, of the sharing of the critics' vaster knowledge and experience, the constant spur toward improvement in tastes, the revelation of sound criteria for judgment.

"LITERARY CRITICS tell us that James M. Cain is better than Mickey Spillane and that Hemingway is better than Cain. What's more important—they tell us *why*. Despite the book sales, the critics are potent figures. Because of the book sales, they're vital . . .

"The record buyer usually is forced to buy on the rather superficial basis of a first impression, a single hearing. He doesn't hear all the records being issued. And record booths are stuffy . . . It would be a serious loss to jazz if the critics were eliminated, or even if they became apathetic because of their distress.

"Finally, 'success' in the critics' missions should not be the criterion of the

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(Continued)

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legitimacy of the mission. Though I'm optimistic about the fruitfulness of the jazz critics, even if the critics were doomed to failure, they should not abandon their efforts. Critics must preserve what David Riesman calls the 'nerve of failure'."

MOST UNEXPECTED of all is a comment from George O. Von Frank, a 37-year-old economist from Albany, N. Y., an area in which, he says, Duke's ex-trumpet star Rex Stewart is the only jazz disc jockey (over WROW).

"I have been at least 80 percent, and perhaps 90 percent, in agreement with you, Barry Ulanov and George Simon in the past decade," claims Von Frank. What gasses me about this statement is that I had been under the impression Barry, George and I were at least 50 percent, and perhaps 60 percent, in disagreement with each other, which makes the conclusion a mathematical miracle.

Von Frank adds, "Were it not for you critics, I would certainly not have come to appreciate Billie Holiday, Roy Eldridge, Dizzy Gillespie, Charlie Parker . . . I would never have had a well-rounded appreciation of the history, traditions, and various schools of jazz if it had not been for the feature articles of you critics through the years."

Well, I'll make a little confession. Perhaps I was masochistically bending over a little too far backwards in my underestimation of the critics' role. Perhaps we are only ineffective 75 percent, not 90 percent of the time, and perhaps the remaining 25 percent includes a large number of receptive and malleable persons like Miss Sheridan and Cain and Von Frank. I sure hope so.

Anyway, thank you, friends, for your interest and encouragement. I didn't know you cared.

Chain Of Command

New York—An English pianist in whom the Music Corp. of America is interested recently made his American debut on a Sunday night at the Embers.

Impressed but also somewhat bewildered at the swarm of young MCA executives who came down to hear him, the pianist later told a friend, "Nobody seems to know who's head of MCA, but it's so big, I assume it's Eisenhower."

Jazz Photos

A great jazzman who turned to the more profitable pastures of vocalizing is Nat Cole, the Capitol Records star who still occasionally plays a fiery piano. Outstanding photo on the opposite page was taken by Don Brostein, and is another in a series of top jazz photographs that appear in Down Beat.

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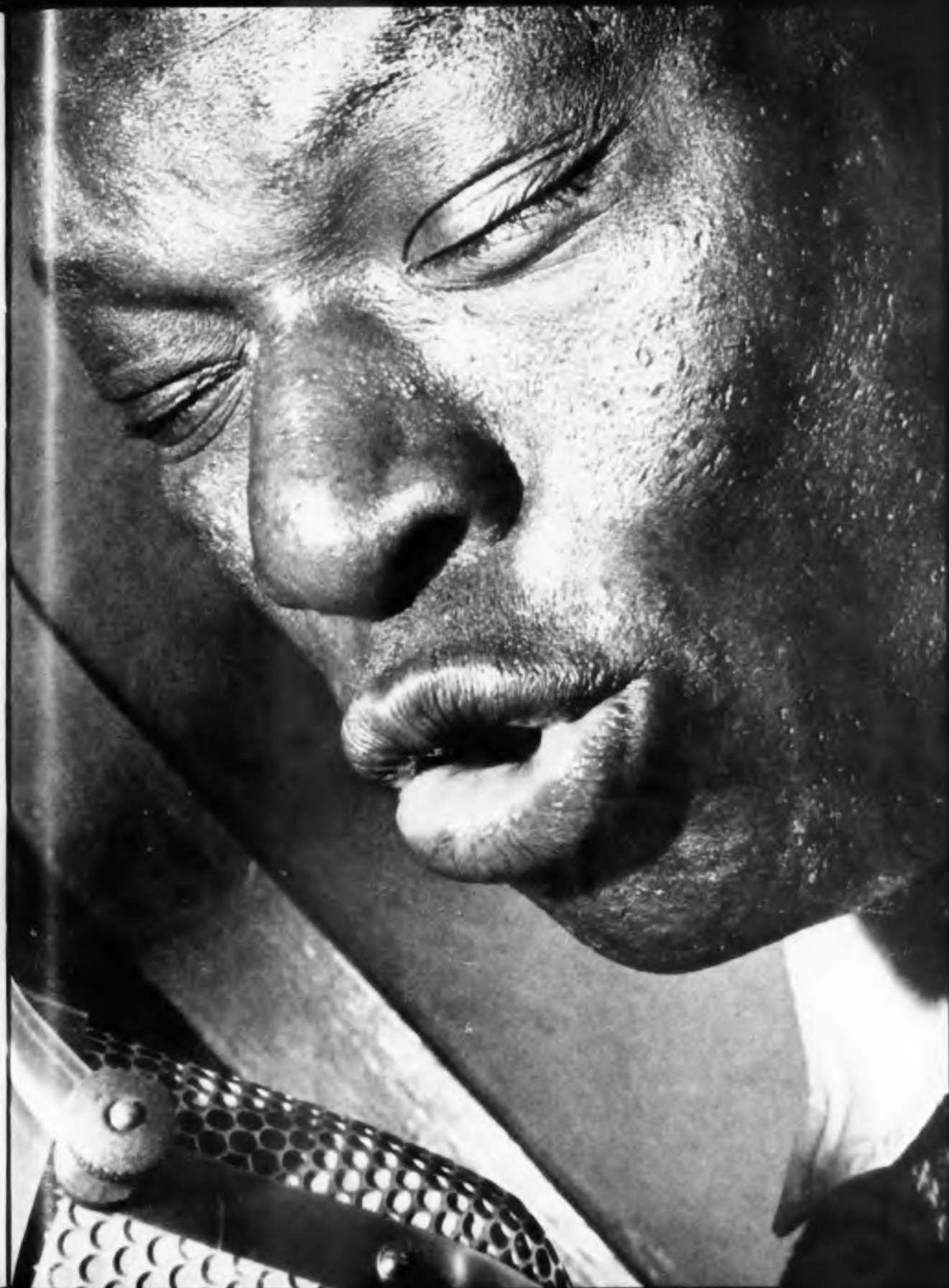
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