

May 20, 1956

Directory Of  
Jazz Night Clubs

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Rock And Roll:  
Good Or Bad?

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Articles About:

Pete Jolly

Billy Strayhorn

Joe Williams

Pete Seeger

Jeri Southern

# DOWN BEAT

RECORDS  
HIGH-FIDELITY  
INSTRUMENTS  
FILMLAND UP BEAT  
RADIO • TV

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CENTS

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## Chords And Discords

Detroit, Mich.

To the Editor:

I have been quite concerned over reports appearing in newspapers which purport to represent my views on Jim Crow and discrimination. These reports also attributed to me statements I was supposed to have made regarding the NAACP and its activities.

First of all, I would like to say that I am, have been and will continue to be dedicated to the complete elimination of all forms of discrimination, segregation and bigotry. There is only one position in this matter and that is the right one: Full equality for all people, regardless of race, creed or religion.

This has been my position all along, and contrary to any published reports, it remains my position. I have fought, in what I considered an effective manner, against the evil of race bigotry through the years. I had hoped that through the medium of my music I had made many new friends and changed many opinions regarding racial equality. I have always been of the opinion that by living equality, living as a full American dedicated to the democratic principle, that was helping fight bigotry by example such as the NAACP and other organizations have fought through the courts.

I do not want to be defensive about my position. I stand on my record. I have always supported the NAACP and other organizations fighting segregation and discrimination. Only last November I played a benefit for the Las Vegas Branch NAACP. Roy Wilkins has in his files my written offer to help in the NAACP program in whatever manner I can. I have in my personal records cancelled checks of my contributions to several NAACP chapters, as well as to the Montgomery Bus boycott.

Since it is obvious that those who are opposed to equality and dignity of all men have used the unfortunate Birmingham incident as a weapon against the NAACP, against me, and against the fight for first class citizenship, I am today subscribing to the NAACP as a life member.

I sincerely hope, that in a small manner, this will set the record straight and help bring closer the day when bigotry and discrimination are things of the past, wherever they exist.

Nat (King) Cole

Qualifications . . .

San Diego, Calif.

To the Editor:  
Attention, Nat Hentoff:

Your review of *Ellington Showcase* is utter drivel.

It frightens me to think that a critic of your unflagging mediocrity should have such an influential position as record reviewer for *Down Beat*.

Fortunately, my musical taste is not

jaded by having to review approximately 9,000 12" jazz LPs per annum. Hentoff, I have to pay for my albums; and when I fork over \$3.98, that LP will be played and played and played again until I know that it is either great and lasting jazz, or that I overrated it.

*Ellington Showcase* reveals new facets of musical beauty with each additional playing. When I think of the careful work and preparation that enter into the production of a splendid album such as this, and then along comes a tin-eared jerk named Hentoff, who puts it all down with a few ill-chosen paragraphs!

It would of course be useless to point out that *Virgen* is an exciting composition, and that Duke's version will now be the definitive one (the freilach part is tongue-in-cheek Ellington humor), or to argue that *Blossom, Raindrop, and Goodbye* are far from slight themes.

Dave Black, whom I've seen on several occasions with Duke, is a thoroughly competent drummer, and his drum solo is no worse than any other on wax, (only Hentoff would try to categorize drum solos as musical and non-musical) and I'm wondering why you feel it necessary to abuse a man who at least has some training and background for his job.

Irving L. Jacobs

(Ed. Note: Nat Hentoff is the principal jazz record reviewer for *Down Beat* because we think he is the best such in the field. His background includes the study of alto and clarinet for 10 years, the study of piano and harmony for three. He has written about music and has reviewed it for *Down Beat* since 1951 previous to that he originated and wrote the following shows for WMEX, Boston—*The Jazz Album*, *The World in Folk Song*, and *Bach to Bartok*. In addition he, with Nat Shapiro, edited a book, *Hear Me Talkin' to Ya*, that received uniformly excellent reviews and is being used currently as a textbook on jazz in several college courses. His articles on jazz have appeared in many publications other than *Down Beat*, including *The Saturday Review*, *Chicago Review*, *High Fidelity*, and *Lo Jazz Hot*, and he has appeared as a lecturer and panelist at some of the leading universities in the east. We think he has excellent training and background for his job.)

Thanks . . .

Slingerlands, N.Y.

To the Editor:

This is to thank you for the especially good coverage you have been giving to record reissues recently. The detailed notes on these are much appreciated. Of course, your extended reviews of all the new jazz issues are also wonderful.

George O. Von Frank

Thrilled . . .

HOLLYWOOD, CALIF.

AM THRILLED SPEECHLESS AT HAVING BEEN VOTED BEST NEW SINGER BY NATION'S DISC JOCKEYS IN YOUR THIRD ANNUAL POLL. MY SINCEREST THANKS TO *DOWN BEAT* MAGAZINE AND TO THOSE WONDERFUL DEEJAYS.

GALE STORM

## Songs For Osie Lovers

New York — Drummer-arranger Osie Johnson, who has occasionally sung on stand for kicks, soon will be unveiled as a full-scaled vocalist by RCA Victor in an album consisting of 12 singing tracks by Osie, *A Bit of the Blues*. Manny Albam did the scoring. Osie contributed a few originals.

Down Beat

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## Special Feature

On page 41 you'll find a big list of the outstanding jazz night clubs in the country, a selection designed to guide summer vacationers to the choice music spots.

## On the Cover

Cover subject this issue is Bill Haley, whose Comets are one of the hottest items on discs these days. "The public likes my music," says Haley on page 10.

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NEW YORK

**ONSTAGE:** My Fair Lady became the first work in the 21-year history of the New York Drama Critics Circle to win a unanimous award. The 21 critics voted it the best musical of the season . . . Victor will cut an original cast album of Shangri-La with score by Harry Warren, Jerome Lawrence, and Robert E. Lee. Opening on Broadway June 6 . . . S. Hurok may import the successful London revue, Cranks, which has jazz singer Annie Ross in a featured role . . . Vernon Duke and Ogden Nash have collaborated on The Littlest Revue, opening at the Phoenix May 22. Charlotte Rae, Joel Gray, and Larry Storch are in the cast . . . Judy Holliday will star in a musical, The Bells Are Ringing, next season with book and lyrics by Comden and Green and music by Jule Styne.

**ENTERTAINMENT-IN-THE-ROUND:** Billy Daniels and Billy Eckstine are both touring England. Daniels still has court problems in connection with a Harlem shooting and his lawyer promised that Daniels would return within 48 hours if asked. Eckstine announced that he and Carolle Drake Faulkner have been secretly married for two years and are expecting a child . . . Eartha Kitt's autobiography is called Thursday's Child and will be published by Duell, Sloan, and Pearce. While in England, Eartha may do a straight play on BBC-TV . . . The Ink Spots are touring England from now into autumn . . . Artie Shaw told London newspapermen he may conduct a large orchestra on a British TV series, he has decided not to play the clarinet again but will compose and direct, and he's writing another book . . . AFM gave permission for London to record the Ted Heath Carnegie Hall concert. Concert was half sold out eight days before May 1 . . . Bobby Short, held over at the Beverly until June 3, is backed by bassist Buddy Woodson and English drummer Mauri Russell . . . Tin Pan Alley, a new room west of Broadway, opens May 25 with an orchestra led by Jimmy Sedlar, singer Judy Gaye, and Bob Walters and the Tin Pan Alleycats. Seating capacity is said to be huge and all items of food and drink are priced at 25, 50, and 75 cents. A mirage? . . . Claude Thornhill will be playing weekends at the Glen Island Casino during June.

**JAZZ:** Louis Lorillard and George Wein plan to sue MGM unless the latter offers compensation for the use of the Newport Festival . . . Red Allen has celebrated his second full year at the Metropole . . . Carmen McRae married her bassist, Ike Isaacs . . . Burt Goldblatt won the coveted New York Art Directors Club 1956 medal for his Bud Freeman Bethlehem cover . . . At presstime, Lee Gordon and Joe Glaser were lining up two weeks of concert one-niters for the British Freddy Randall Dixieland band to start May 14 in exchange for Louis Armstrong's British tour . . . Arnett Cobb and his wife were critically injured in an auto crash. Their three-month daughter was unhurt . . . Ray Nance rejoined Duke Ellington on the road, but Nelson Williams has replaced Willie Cook . . . Bob Wilber took Pee Wee Russell's chair at Condon's . . . Bassist Jack Fay replaced Charlie Traeger at Nick's.

Stan Getz back at Basin Street until May 21 . . . Chris Connor plays her first pop room, the Celebrity club in Philadelphia, May 16 to 26 . . . Hy Mandell, manager of Billy Butterfield, has also signed Buck Clayton. Billy's band plays Geneva, N. Y., May 18 and 19, and Pine Beach, N. J., June 1 . . . Hampton Hawes will be at Olivia's Patio lounge in Washington until May 19 and then goes to the Town Tavern in Toronto from May 28-June 3 . . . Don Elliott will be on the Steve Allen show June 4 and will also appear again on the CBS-TV religious series, Look Up and Live, when it returns to jazz . . . The Leonard Feather-produced Encyclopedia of Jazz on Records will include four LPs devoted to jazz of the '20s, '30s, '40s, and '50s . . . Oscar Pettiford is leaving Bethlehem and may join ABC-Paramount . . . Whitey Mitchell has been gigging on the east side, goes into Birdland with Herbie Mann May 17, and has finished his ABC-Paramount album.

**RECORDS, RADIO, TV:** Columbia is scheduling an album of vocals Al Hibbler made while with Duke Ellington . . . Iz Horowitz, formerly music editor at The Billboard, is new director of classical repertoire at Decca. He succeeds Simon Rady, now an RCA-Victor European representative . . .

(Turn to Page 29)

## Simple

Chicago—From a press release issued by WFUV-FM, Fordham university's educational radio station:

"Elliot Lawrence . . . is recognized and respected by those who know jazz and jazzmen. He is also known to radio listeners as the voice of Frankie Remley on the Phil Harris show. In recent years, he and his wife have produced and starred in several dramatic programs, between occasional trips to Hollywood. Now back with his band again, Lawrence is one of a rapidly growing number of musicians playing the modern style of jazz."

Sure. And Elliott Lewis is Dean Martin's partner.

## Perez Slaps \$500,000 Suit On Pantaleone

Hollywood—A clash between the brothers Prado erupted here last month as Perez, the mambo king, belted sibling Pantaleone with a \$500,000 suit charging impersonation with object of cashing in on Perez' name and reputation.

This is the outgrowth of a feud dating back several months, it was disclosed, when the bass-playing brother, while at the Alhambra theater in Paris, France, received billing as "Perez Prado, King of the Mambo." At that time, Pantaleone was restrained by a court order from posing as Perez.

Hostilities were resumed when an irate French visitor to Hollywood called the Palladium where Perez was playing, bawled out the management for presenting an "impostor," and said he had danced to the "real" Prado in Deauville a few weeks before. The Palladium management notified Perez' office, and the suit was instituted.

One ticklish point could hinge on the fact that both brothers are named Perez. The elder (*Cherry Pink*) was christened Damaso Perez but legally dropped the first name a year ago; the younger was born Pantaleone Perez and has retained both names.

In accordance with Spanish custom, children usually are christened with surnames of both mother and father. Thus, the legal name of both Damaso and Pantaleone is not simply Prado but Perez Prado.

The main object of the suit, many believe, is to put Pantaleone out of action before Perez plays the London Palladium soon and starts a European tour.

## Newport Tickets On Sale

Newport, R. I. — The Newport Jazz festival ticket office has been set up at the Hotel Viking here under the direction of Terri Turner. Tickets for the festival—July 5, 6, 7,—are scaled at \$5, \$4, \$3 an evening. Boxes seating six are \$50 an evening, or \$150 for the entire festival. Inquiries about room reservations should be sent to the Chamber of Commerce, Newport, R. I.

## Garner, Peterson Are Signed For Music Background To 'Solo' Film

Hollywood — Essentially on the basis of an informal "write in" poll conducted by Hal Holly among readers of his *Filmland Up Beat* column in *Down Beat*, Oscar Peterson and Erroll Garner drew first call to soundtrack the piano solos in 20th Century-Fox's upcoming film-ization of the jazz novel, *Solo*.

Buddy Adler, producer, and also production chief at 20th-Fox, has set June 1 as a tentative starting date on the picture. At this writing, the only problem in securing Peterson and Garner stemmed from the possibility that prior commitments might prevent them from making the trip to Hollywood for the several weeks of pre-recording necessary.

The plan was to use Peterson as soundtrack double for the character of Vincent ("The last individual"—first name switched from Virgil to Vincent) Jones, and Garner for solos attributed to Ross Yeager, the other ace jazz pianist who is the No. 2 musical figure in the story.

Lionel Newman, 20th-Fox music director assigned to the picture by Adler, and who will have full authority over every phase of the music, said:

"We appreciate the interest *Down Beat* readers have shown in this project and the many interesting letters they sent to Adler. The 20th Century-Fox music department will do its best to meet their standards of authenticity in the jazz portions."

Writer Sidney Boehm's shooting script for *Solo* was completed, but actors for the principal roles were still to be selected. The screen treatment, storywise, follows the Stanford Whitmore novel very closely, including the tragic ending in which Jones loses his hearing following a beating by gangsters.

## Goodman Picks Touring Band

New York—Benny Goodman's final touring personnel has Mel Davis, Al Maiorca, Fern Caron—trumpets; Rex Peer, Harry DiVito—trombones; Walt Levinsky—first alto; Al Block—second alto; Budd Johnson—first tenor; Bill Slapin, second tenor; Hank Jones—piano; Irv Manning—drums; Steve Jordan—guitar; Mousey Alexander—drums, and Mitzie Cottle—vocals.

Benny broke it up on his first promotional date at Milwaukee's Million Dollar ballroom before some 4,800 persons.

Goodman has turned down an offer to appear at the Newport Jazz festival because he'll be performing the Mozart *Clarinet Concerto* at Tanglewood July 6 with the Boston Symphony orchestra and probably will also appear in a chamber music program there the week before or after. Goodman also intends to record his band in a few weeks, but there is no indication of what label the sides will be released on.

## McKinley Starts New Miller Ork

New York — Starting early in June, Ray McKinley will be on the road as the head of a newly re-formed Glenn Miller orchestra. The project involves a partnership between McKinley, Mrs. Helen Miller, and the Miller estate represented by attorney David McKay. Tex Beneke and Don Haynes are not included in the setup.

Booking will be by the Willard Alexander office. The band's repertoire will comprise the Miller originals in addition to scores featuring the singing and drumming of McKinley.

Present plans call for a recording hiatus of some six months after the formation of the band so as not to compete immediately with all of the original Miller recordings now available on Victor.

The band will be billed as "The Glenn Miller Orchestra under the Direction of and Featuring Ray McKinley."

## Hayes, Louis On Jazz Show

Chicago—Helen Hayes will narrate *50 Years of Jazz*, featuring the Louis Armstrong All-Stars, in Medinah Temple here June 1. The event is being sponsored by the Multiple Sclerosis association, and all profits will go to MS.

The program will depict the growth and development of jazz and the Armstrong career from their early New Orleans roots to the present day. The script is by Jack Tracy, editor of *Down Beat*.

## James Is Reported Rehearsing Strings

Hollywood — Harry James reportedly is rehearsing a nine-piece string section to augment his new Jazz Group octet for its Hollywood Palladium opening May 23.

Now working in *The Opposite Sex* at MGM, James said he has had arranger Jack Mathias scoring the new book since before the Jazz Group left on a one-niter tour last month.

In addition to star sidemen Buddy Rich, Willie Smith, Juan Tizol, and Corky Corcoran, the trumpet man features vocalist Jilla Webb.

## Caught In The Act

**Shorty Rogers' Giants. The Modern Jazz Quartet; Blue Note, Chicago**

East is east and west is west, and the twain met at the Blue Note this month for one of the best bills ever presented at the huge jazzatorium.

Shorty Rogers, in his first Chicago appearance as a leader, undoubtedly contributed much to the size of the opening night crowd simply because he has not appeared here before. And he did not disappoint them, as he teamed with tenor-baritone-clarinet Jimmy Giuffre, pianist Lou Levy, bassist Ralph Pena, and drummer Gary Frommer to offer some free-wheeling music that swung brightly. Especially effective were the two-part muted trumpet and clarinet lines he and Giuffre laid down (e.g. *Martians Go Home*) before moving into solos.

Shorty's Dizzy-derived horn was consistently strong and engaging, and Giuffre has made remarkable strides as a clarinetist. His is the first original sound and style on the instrument to come along in years, and the wonderfully woody, Pan-like tone he gets is thoroughly refreshing. Levy's piano was its customary driving, dashing self, full of vigor and enthusiasm. Pena's bass work was capable, but drummer Frommer evidently was having opening night trouble in adjusting to the big room—he played too much and too loudly.

The MJQ, about which much has been written in these pages in recent months, seems to have found a home here, and it would not surprise one whit if they became the same, solid attraction in Chicago that groups like Shearing and Brubeck are.

The work of the group as an intermeshed unit, Milt Jackson's wonderful ballad conception, John Lewis' touch and probing solos, Percy Heath's firm rhythm work and masterly improvisations, and Connie Kay's ability to swing intensely while playing softly all must be pretty well known to readers by this time. MJQ should have no trouble finding work as long as it wants to stay together.

—jack

**Phineas Newborn Quartet;  
Pep's, Philadelphia**

Phineas Newborn is a small, slight, spectacled young pianist who emerged from the army last May, played in his father's nine-piece rhythm-and-blues band in Memphis, and then started his own quartet. He already has elicited the enthusiasm and support of such valuable allies as Count Basie and John Hammond.

Such distinguished patronage could hardly be unwarranted. As you would expect, Phineas has something to say. He says it in a style that is generally modern, though his harmonic approach is far from startling; on the release of *I'm Beginning to See the Light*, for instance, he avoids the use of minor sevenths against the descending sevenths.

Rhythmically, Phineas swings confidently and is well reinforced by the underlining accents of a drummer, Eddie Robinson, who fulfills the very special requirements of a percussionist in a quartet setting.



Phineas Newborn

Though given to occasional Garner-like sequences of right-hand chords in eighth notes, Newborn makes more than normal use of two-octave, single-line unison with both hands, and is especially effective during these passages, in which he leaves the bass register parts in the hands of a competent rhythm bass man, George Joynar. There are lengthy stretches when his left hand scarcely gets below middle C.

Filling what is tantamount to a co-featured role, Phineas' younger brother, Calvin, plays guitar in the group. His instrument, as much as his style, reminds one of those dear dead days when Tiny Grimes was Art Tatum's first lieutenant, though it would be unfair to form a final judgment until Calvin's amplification is raised to present-day standards.

His comping generally is most effective, as are his occasional unison lines with Phineas. On solos he suggests a slight rhythm-and-blues influence and does not appear to have caught up with his brother's concepts. He might be well equipped to lead a separate r&b combo of his own.

Bassist Joynar was heard on one solo, *Lover Man*, a little stiff and close to the melody for too long, though toward the end he showed signs of relaxing a little.

Phineas has not yet settled into a firm mold with this quartet, but his adroit technique and wide dynamic variations qualify him as one of the most interesting new pianists of the year. His Basin Street bow in New York, due to take place in mid-May, should set him solidly on the path to the big time.

—leonard feather

**Pearl & Bill Bailey; Ciro's, Hollywood**  
Mix lustily rapid-fire wit, unerring showmanship, Pearl's singing, and a sis-and-brother routine best described as delightfully unique, and you've got the recent Bailey concoction at Ciro's.

Brother Bill, on indefinite sabbatical from his church chores, conclusively proves by his fleet teiping that show business can claim yet another worthy bearer of the Bojangles banner. Some of Bill's patter, however, is a different matter. Though every comment and gag is good humored, there are palpable lapses in taste, and it isn't inconceivable that some might take offense at several

## Scold That Tiger

Social notes from all over.

From a New York Post story on the wedding in Monaco:

"After a fashion show, featuring gowns by foremost French designers, and a fireworks display, Stan Rubin and his Tigertown Five came on to provide Dixieland-type music. The combo, in knee breeches, wore straw hats atop the powdered wigs. The prince and princess-to-be left without dancing.

"Afterward, Miss Kelly's mother, Mrs. John B. Kelly, sent word to Rubin that his combo was blasting the guests out of the room, so please play quietly. Rubin played louder. Mrs. Kelly ordered them to cease playing forthwith. They ceased."

And then flipped their wigs?

## 'Trumpet Man' Set For Alcoa

New York—A jazz story set in the mid-'20s, *Trumpet Man*, by Herman Rancher, will be presented the night of June 10 on the *Alcoa Hour* television show. George Wein has been named music director and musician-casting director.

At presstime, he was contracting Ruby Braff, Vic Dickerson, Bud Freeman, Buzzy Brotin, Milt Hinton, Billy Butterfield, and Peanuts Hucko.

The musicians will act as well as play. According to Wein, the script does not picture musicians in the standard stereotypes. It's possible that Victor will issue a LP based on the program.

## Bea Wain To Record

Hollywood—Bea Wain, the singer who came to fame some 15 years ago with Larry Clinton, has been signed by Key Records. Her first sides were slated for May cuttings, with music under the direction of Murray McEachern.

of Preacher Bill's jokes on his erstwhile calling and congregation.

Pearlie Mae, as never before, is pulsating proof that the sly quip is quicker than the hoke. Past mistress of the eloquently subtle gesture to spice a crack or heighten a sung phrase, she employs many a Baileyesque trick-of-trade with such numbers as the familiar, *Ma, He's Makin' Eyes at Me* for a bright opener; a smooth *As Time Goes By*, the offensively risqué *I'm an Indoor Girl* from *House of Flowers*.

For the most part, accent is on the oldies. *Toot, Toot Tootsie Goodbye* proves a suitable vehicle for Pearl's full, throaty quality. Her easy *Ain't Misbehavin'* is a happy lead-in to the climax, a whoop-de-doo *Bill Bailey, Won't You Please Come Home*. With Bill and Pearl leading off the song-and-dance routine, just about everyone—including the audience—gets onto the stage and into the act before the beg-off.

Ciro's excellent house band, batoned by altoist Dick Stabile, provides fine backing for the show and good dance music between times.

—tyman

Down Beat



## Trickynometry

Chicago — Who says club owners aren't colorful anymore?

One local operator was complaining the other day about lack of business and was hoping that the upcoming band would do something about it.

"The band will cost us \$1,100," he mused. "That means if we take in \$2,100 a week, we can break even. And if we just break even, we still make a couple of bucks."

## DJ Miller Emcee At MOA Convention

Chicago — The Music Operators of America association, for the first time in its history, had a disc jockey as emcee for its convention here in May.

Howard Miller, the head man among Chicago deejays, conducted the MOA dinner and floor show May 8 with such talent as Pat Boone, Tony Bennett, Gale Storm, Andy Williams, Elvis Presley, Lenny Dee, Gloria Woods, and the Mariners scheduled on the show. Chicagoan Frank York and his orchestra played for the show.

The hope was expressed by George A. Miller, MOA president, that music operators and disc jockeys will work together more closely in the future. At deadline, it was expected that a number of deejays would attend the convention.

More than 60 exhibitors were expected, and a number of MOA executives and operators of the nation were to moderate various forum meetings.

## RCA Library Offers Jazz

New York — The RCA Thesaurus music library to which many of the country's radio stations subscribe is offering a special bonus *Jazz at the Philharmonic* package of 100 jazz selections on ten 12" LPs featuring such jazzmen as Count Basie, Lionel Hampton, and Gene Krupa.

The recordings are from Norman Granz' Clef and Norgran files, and Granz has recorded more than 100 introductory voice tracks for the series.

The shows are set up in 15-minute scripted segments and will be sent out Aug. 1 to the stations wanting them.

## Lamare, Bauduc Form New Sextet

Hollywood — Nappy Lamare and Ray Bauduc have announced formation of a new sextet here. Accent will be placed on entertainment, the guitarist and drummer said, and the group will feature vocals as well as Dixieland standards and dance music.

The personnel is Cam Catre, trumpet; Roli Furnes, trombone; Don Owens, piano; Ray and Nappy. The first out-of-town date booked was at Phoenix' Westward Ho hotel.

# Local 802 Dissidents Set Social Club To Tell Views

New York — A fledgling organization has been formed to provide a forum for AFM Local 802 opposition views.

It's called the Unison Social club and was set up April 23 during a meeting marked on one hand by suggestions of extreme caution and on the other by some indignant straight talking.

In a unanimously passed motion, it was decided to send to club members a form on which they can submit proposals for a club program. It was expected that at the next meeting, scheduled for May 7, these proposals would be discussed and a slate of officers elected to replace the temporary steering committee. The committee was instructed to draw up a set of by-laws and a slate of officers.

The steering committee pointed out that the group will try to unite a representative cross section of musicians from the club date, theater, radio, television, recording, and symphony fields.

**THE TEMPORARY** chairman of the meeting declared that the club is "to promote, protect, improve, study, and explore all fields connected with the music profession, to create more work and to keep abreast of the times at our meetings."

But, he insisted, "This is a social group. We are not against anybody. We are against incompetency, ignorance, and apathy. Apathy is the worst because many things happen as a result of musicians letting important things slide until it's too late."

One committee member began to propose that the club investigate proposed legislation in the local and in the national AFM bodies and, where necessary, initiate its own legislation. He was stopped by the chairman because "this isn't a political meeting, and we aren't going to do those things."

Legal counsel Isadore Katz declared the club, as he saw it, was formed "to provide an opportunity for men of common interests to discuss common problems . . . The AFM has a long history of fighting for its members, and I take it it will not suppress the rights of free speech you have in the by-laws."

"**THERE IS NOTHING** in the by-laws of the international or the local which impairs your right to form a social club or to express your opinions on any subject—only if this does not constitute a dual organization. But a condition of membership in this club is membership in good standing in Local 802, so no question of dual unionism is involved.

"You will get nowhere if you think of establishing an organization outside the federation. The best way to voice opposition opinions is through the mechanism set by the union itself."

Katz added that "some articles in your constitution read uniquely. One, in fact, stands by itself with regard to concentration of power in a particular office."

Katz may have referred to Article 1, Section 1 of the AFM constitution,

which gives the president absolute powers in case of an emergency, an emergency he can call himself.

Katz concluded, "Don't be concerned by vague fears and alarms. I'm certain none of your officers entertain any notions of preventing you from socializing amongst yourselves."

**AL MANUTI**, president of Local 802, had been invited to the meeting but declined because of a previous appointment. According to the meeting's chairman, their telephone conversation concluded:

Manuti: "Charlie, is this a political club?"

Chairman: "No, Al, it's a social club."

Manuti: "Well, if it's a political club, you're in trouble."

The words "social club" were emphasized from the speaker's platform during the whole meeting. Many members objected from the floor, calling for more outspoken action of a political nature.

One member called for formation of a political slate in opposition to the Manuti forces at the next election of officers. This call was stricken from the record.

Another member summarized the sense of the meeting, saying, "We're a social club but . . . with a point of view. We're for live music, for example, and if an undemocratic situation exists in the federation, that situation can hinder the promotion of live music. Now that we've organized under legal advice, we can . . . discuss our gripes and get ideas on how to cope with them."

## Music, U.S.A., Now On Worldwide Basis

Washington, D. C. — A two-hour jazz program *Music, U. S. A.*, which has been broadcast by the U. S. information service to Europe, is now being beamed on a worldwide basis. The move was initiated because of requests made by jazz enthusiasts from all over the world who have occasionally been able to pick up the European outlet and have enjoyed the show.

The program is now available to Southeast Asia, South Asia, Latin America, the Near and Middle East, and to the remainder of Africa. The show, which is taped, is handled by Ray Michael and Willis Conover.

## Chet Picks The Men

New York — Chet Baker had decided, at presstime, on a traveling unit of tenor Phil Urso, pianist Harvey Leonard, bassist Jimmy Bond, and drummer Pete Littman. At the Colonial Tavern in Toronto until May 20, Baker then moves to the Showboat in Philadelphia from May 21-27, with a tentative June 4-10 date at Oliva's Patio lounge in Washington, D. C.

# You Can't Fool Public, Says Haley

By Edith Schonberg

"NOBODY LIKES rock and roll but the public," declared Bill Haley. "Nobody ever claimed that rock and roll is good music, but the people needed it."

As evidence he pointed to his record sales figures. There have been 9,000,000 Haley discs sold in the last two years, and he has received three gold records for million sellers—*Shake, Rattle and Roll*, *Rock Around the Clock*, and *See You Later, Alligator*—in the last 10 months.

"Wherever we appear," he continued, "the public has come out in droves, yet the industry is tearing the music down. If rock and roll can bring people into the ballrooms and make them dance, why then don't those musicians who call rock and roll bad music write their own arrangements against the beat and form small units of, say, nine men?"

"LOOK AT Steve Gibson and the Redcaps. They are constantly working. If the musicians that criticize the music went out on the road, they would find that there is plenty of money to be earned."

"At the moment, big bands are unprofitable, but there is no reason why the ballroom operators and musicians can't convert to rock and roll, because I know for a fact that a lot of the musicians who think that my music is bad are not working steadily. If the music is bad, as they contend, what's to stop them from making it good by writing their own arrangements?"

Haley, who has been referred debatably to as "a modern-day Glenn Miller," brought rock and roll to life at a time when "there was a void in music and people were looking for something with a simple beat."

He explained that jazz had picked up when swing was on the wane and that many people didn't understand modern jazz and certainly couldn't dance to it. Again, it was not the type of thing that could easily be hummed or sung.

"IT'S TOUGH TO give you a clear picture," he said, "because rock and roll has spread so rapidly, and, besides, a lot of the things being performed as rock and roll are not rock and roll as we play it."

"Back in 1951 I went to the high schools and worked free. I tried to learn what the kids liked in music. In those days the kids reacted in much the same way as they do today and yet the principals said it was tremendous. I asked the kids what they wanted—what type of beat they liked."

"What I play and what I developed is a combination of Dixie, country and western, rhythm and blues, and pop. I try to keep a little of each in the music. While I developed the rock and roll music, it was Alan Freed who named and exploited it, but never in my wildest dreams did I ever expect it to become so popular."

And because rock and roll mushroomed like an atomic cloud, chaos now rules. However, Bill optimistically feels that "rock and roll is so big that it is a case of a short time until it becomes organized."

AS A MATTER OF fact, leading U. S. jazz and rhythm and blues disc jockeys have formed the National Jazz and Rhythm and Blues Disc Jockey association, and more than 300 members will meet in Chicago in May to formulate plans to combat bad publicity.

Concerning these barbs that have been leveled at rock and roll, Haley said, "At the time that the kids are out listening to music, they're not getting into trouble. When they're home listening to records, they're not getting into mischief. It can only help them, not hurt them."

"A lot depends on the parents and how they take care of their children, and a lot depends on the entertainers. Bad lyrics can have an effect on teenagers. I have always been careful not to use suggestive lyrics. Usually I try to use expressions that the kids can easily remember and repeat. For instance, my newest record, which will be out shortly is called, *Hot Dog, Buddy, Buddy*. It's an expression that the kids have used to me in expressing their approval of something we have done."

IT IS TRUE, underlined Bill, that when you get anywhere from 7,000 to 12,000 youngsters gathered under one roof, there will be a few who come not to hear music but to get the spotlight themselves. Supervision is necessary, Haley says, because "in a crowd that large, somebody is sure to step on somebody else's toes." This is a situation, he contends, that exists in all large crowds.

"A lot depends on the entertainer and how he controls the crowd," Bill adds. "The music is stimulating enough without creating additional excitement." When he performs, he says, he will stop the show if he notices that the audience pitch is too high. Besides talking to the kids, he makes sure they are all seated and quieted down before continuing the show.

"Part of our act," Bill went on, "consists of comedy, performances by individual members of the Comets, and for the finale, we do five or six of the songs we have recorded. I'm not saying that we'll never have any trouble . . . but as yet we've had none."

BESIDES HIS LIVE performances, Haley and his Comets can be seen in movies. His picture, *Rock Around the Clock*, is reportedly breaking records and playing to capacity crowds. "The picture," remarks Bill, "is a chance to further demonstrate our music. Older

people will go out of curiosity to see how the music is played."

Another medium in which the Comets may appear is television. Bill is now negotiating for a TV package show and a live program. "TV will take me into millions of homes throughout the country and really give me a chance to prove to the parents exactly what we are trying to do," he says. "The more people who see us, the more we win over, and with more understanding of the music, the quicker peoples' fears about it will diminish."

Although Bill is reluctant to become a crusader, he will from now on campaign for "the good side" of rock and roll. "Rock and roll," he declares, "will simmer down and take its place in American music. Whatever is bad in music will go, and the good will stay."

"YOU CAN'T FOOL the American public. There has been a lot of bad music recorded, but the public buys what they like—they don't buy bad music. We've had 16 hits, and *Rock Around the Clock* has become the biggest rock and roll hit record ever made."

"Despite what people might think, a lot of blood, sweat, pain, trouble, work, and worry goes into all of our music. We aim our material at the teenagers because we want them to accept it, and we always try to give the people what they want. We will continue to keep doing good shows and continue to cut lyrically clean records with good danceable beats."

"And," Haley concluded, "rock and roll does help to combat racial discrimination. We have performed to mixed groups all over the country and have watched the kids sit side by side just enjoying the music while being entertained by white and Negro performers sharing the same stage."

## Sarah's Companion Awarded \$135,000

Boston—Daisy Richards, Sarah Vaughan's traveling companion until a serious auto accident in nearby Natick, Mass., in 1964, was awarded \$135,000 in U. S. district court here for crippling injuries received in the crash.

Defendant in the case was bassist Joseph Benjamin of Sarah's group.

The award was one of the largest ever made in this court, and Judge George C. Sweeney said, "If I were a juror on this case, I would have returned a verdict for twice the amount."

The 39-year-old former dancer testified from a wheel chair that she is permanently paralyzed from the chest down. She testified that Benjamin was driving to Boston from Framingham at high speed. She said she cautioned him to slow down. Benjamin told the court he had been driving between 45 and 50 miles an hour and attributed the accident to a skid on wet pavement.

The car struck a traffic sign and skidded into a tree. Benjamin and Miss Richards were thrown to the pavement.

## Chi Blue Note Owner A Deejay

Chicago—Frank Holzfeind, owner of the Blue Note and long an ardent and articulate champion of jazz, has added disc jockey chores to his job. He is featured, along with deejay Mike Rappach, on *Conversations in Jazz* at 5 p.m. Mondays on Station WAAF.

The half-hour show consists chiefly of opinions and observations on jazz and jazzmen, plus records.

# Every Day Is A Good Day For Joe Williams

By Ralph J. Gleason

Basie band know. And for ballad singers, whom does he like?

"Oh, gosh man, Nat Cole!" he exclaims. It's as simple as that. Joe likes good ballads "with a pretty melody, good chords and a good background—Basie's *April in Paris*, for instance, that's what I call jazz with a feeling."

Joe, who spent a decade working in Chicago clubs before the chance to join Basie came along, is a hi-fi fan with a tape recorder and a family man with a wife whom he married in 1951 and two children.

**HE TAKES THEM** all on the road with him, tape recorder, wife, and children. He looks on his job with Basie as the most exciting experience of his life, and he wouldn't change it for anything.

"I have no immediate plans for the future except to keep on working with Basie," Williams explains. "I'm having a ball working with the band. A ball. And the kids are such a kick at the dances we play. There's more interest in music in the colleges, you know. We play places like Duke university and the University of Virginia, and the kids put on formal attire, dance real dreamy, and have fun."

In watching Joe Williams sitting beside Basie on the bandstand you can see that he's happy. Watching him at a bar in a club where the band's playing, and he's the biggest fan, digging everything that happens on the stand, singing the riffs along with the sections. It's like being paid to enjoy yourself.

**AND WHEN HE** sings—any of his numbers from the ballads to the blues—it hits you at first as unusual that he remains so quiet, stands immobile, while he sings. But when the emotional power of his voice gets across, you realize you are seeing a performance by a man who is master of what he is doing and that the immobility, similar to Segovia's detachment, accentuates, rather than detracts from, the ultimate effect of the art.

Williams can work on the emotions of his audience just as skillfully as a preacher works on the emotions of his congregation. He brings them flaming to a climax, and then lets them simmer down. Backed by the Basie band (and Joe can speak of Basie and the band only in superlatives), it is a magical combination.

Certainly there are things in the music world today that make those who love music despair. But one of the good things, and a powerful one, too, is the way Williams, singing with the Basie band, has been able to reach out beyond the footlights, project to members of the audience, and give them an exceptional performance of good songs, good music, and good jazz.

"I'm a jazz singer," he says. And you have to go along with him on that.



Joe Williams

THE MUSICAL ART of the Count Basie band had been widely appreciated by jazz fans and musicians for several years before Joe Williams joined as vocalist.

But great as the band was, its message was blunted by the fact that the nonmusician listener had trouble identifying himself with the band's music. The tunes were not individual works to him; they were nameless, beautiful things to listen to, but they lacked, in most cases, the symbol of identification.

Then with Williams the fans were given something to cleave to—the blues became vocal again as they were in the past, and with it Basie began that mysterious process of "clicking" which produces hit records, sellout concerts, and turn-away crowds at one-niters.

**WHAT BIG** Joe Williams from Cordele, Ga., *Down Beat's* New Star of the Year, brought to the Basie band was a link to the people, a vocal bridge over which they could join themselves to the band.

Without Williams it is doubtful if Basie could have had a hit and without *Every Day*, it is doubtful that *April in Paris* would have been a hit.

The Basie band was crying for a voice when the Count took on Williams. The blues were wailing and swinging and shouting night after night, and the riffs and figures cried wordless phrases. It still would be a wonderful thing for a lyricist to put words to *Tom Whaley, Slow But Sure*, or any of a dozen Basie tunes.

**ONCE THE SOLID** dignity of Joe Williams made itself felt on the stand, the Basie band took on an entirely different character. There was a firmer communication with the people to add to the strong emotional impact of the blues and beat that had marked the band theretofore.

What Basie got in Williams was not the best blues singer of the age nor the best ballad singer of the year but a man who was peculiarly adapted to the peculiarly complex Basie sound. It took that firmness, that strength of Williams and his qualities as a preacher, to give the band the extra excitement needed.

*Every Day*, quite possibly the most perfect blues record in a decade, was on the rhythm and blues best-seller charts for almost five months. For six weeks it had everything. And in addition—and this is a most remarkable thing—it moved over to the pop record charts for two weeks and was right there under the top 30 for many more.

*Every Day* was probably the best-selling single jazz record since Stan Getz' *Moonlight in Vermont*, and it sold more. It was the first jazz record (and despite it's being an r&b hit, it is jazz) in ages to hit the public with any impact. It was a remarkable record.

**WILLIAMS, WHO FIRST** heard the tune sung years ago in Chicago by Memphis Slim and who had been singing it for some time before he recorded it with Basie, grew up in Chicago.

He started his professional career in 1937 and worked with Jimmie Noone, Coleman Hawkins, Lionel Hampton, Andy Kirk—considerable big band experience for anyone—and also with the two-piano boogie woogie team of Albert Ammons and Pete Johnson. In those days, although Joe sang the blues, he emphasized ballads more.

Back in 1950, when Count Basie had his sextet with Clark Terry, Wardell Gray, and Buddy DeFranco, Williams

worked with him during a long engagement in Chicago, and the seeds were sown for his eventually joining the band. On Christmas day, 1954, Basie brought Williams on the stand to sing, and he's been there since, an integral part of the band.

After *Every Day*—in other words, after scoring a hit with his first record with the band—does Williams think of himself as a rhythm and blues singer?

**HE DOES NOT.** "I sing the blues and I sing in rhythm," he says. But he then goes on to deny there is really any such thing as rhythm and blues at all.

"It's just a name," he says, "a tag, something somebody thought up to relegate it to a certain category, a certain market. Personally I like good blues, and to me a good blues has to have a story. Sometimes it's a happy story, sometimes a sad story, sometimes a story with hope and sometimes no hope at all. But always a story. I try to bring out the stories in songs, and I'm happy to have had a small part in the success of a good blues like *Every Day*."

Does Williams like other blues singers?

**DEPENDS ON WHAT** kind. "I'm not a knocker, so I won't mention the ones I don't like," he says. But the ones he *does* like are "Ray Charles, whom I've been listening to a lot lately, and Joe Turner, who's been the king for 25 years."

Joe is also a ballad singer, as those who have heard his records and the

# Musicians Argue Values Of Rock And Roll

THERE ARE SOME jazz musicians who feel as strongly about rhythm and blues as Thad Jones, of the Count Basie brass section, who said of his young son: "I would want him to have a musical background so that he'll know what's happening and so that he doesn't get sidetracked by rhythm and blues. If he only stays out of rhythm and blues, I'll be satisfied."

There is Benny Goodman, who also has definite opinions on the subject but when asked for comment for publication gave only a raised-eyebrows, mouth-turned-down silence.

There is Billy Taylor, who has been a willing, articulate opponent of rhythm and blues.

"It's musically trite," Billy says. "It's obviously gimmicked-up with old boogie-woogie phrases, pseudo-Spanish rhythms, recurring triplets, etc., ad nauseum. The melodies are repetitious and/or plagiarized. In fact, a rhythm and blues number is often deliberately made to sound like a familiar tune until you get past the first three or four bars and find it isn't. Harmonically, a lot of it is incorrectly written and even worse than that, incorrectly played."

**BUT HASN'T** rhythm and blues brought the beat back? "The kind of beat it 'brought back,'" Billy countered, "would have been better discarded. Even in the wildest days of down-home blues, there was always a little more subtlety than present-day rhythm and blues has with its insistent accent on two and four or its shuffle rhythms. "They've gone past all musical bounds; it's not even a matter of taste any more. Even legitimate blues singers like Joe Turner have suffered. He has to have a Bill Haley-type rhythm section behind him to sell, but of all people, Joe doesn't need someone to make him swing."

"The promotion and exposure of rhythm and blues," Billy continues, "is like nothing this side of pop music. I can't go into a radio station and not find at least five rhythm and blues records to one record of any style of jazz, regardless of the policy of the station."

"The tenacity of the guys who promote rhythm and blues is fantastic—they'll tie the disc jockey's shoelaces, shave him, baby sit for him. They don't do that for jazz."

"Getting back to the music," Billy was emphatic, "the 'blues' in rhythm and blues has no more relation to real blues as sung by Bessie Smith, etc., than Bill Haley has to Charlie Parker. It's a formula they've sold people on, and they make everything fit into the formula."

**WHAT OF THE** sociological aspects of rhythm and blues? Has it helped integration, does it produce riots?

"The social aspects of rhythm and blues," Taylor points out, "have nothing whatsoever to do with the quality or lack of it in the music. I would say that teenagers obviously are neither children nor are they grown. They have to have something completely their own—a manner of dress, favorite movie stars, and now, rhythm and blues. Bop didn't make it with them because it was useless for their social purposes—they couldn't sing to it or dance to it. But

in the '30s, they could and did use swing as their own.

"Let me repeat," Taylor added, "that this r&b taste was created; it didn't come spontaneously from the teenagers. It grew out of the race records and since has been getting progressively worse musically. They took the worse parts of that music—monotonous rhythm, bad harmonies, double-meaning lyrics—and capitalized on them."

"It spread with the outgrowth of so many independent record companies who wanted something to promote but didn't want to pay royalties to the writers of standard songs. So they recorded 'original' material. But remember, none of the things that are rhythm and blues hits or manufactured pop hits ever come back. They're dead in six weeks, and when they're dead, they're forever dead."

**A CASE FOR** rhythm and blues was presented by Sam Taylor, whose tenor has been heard on hundreds of rhythm and blues records on almost all labels recording at least in part out of New York.

"Rhythm and blues," Sam says, "is like anything else. It has different phases, good and bad. I've played rhythm and blues as clean and smooth as any type of music, and I've played the other kind that's ragged and out of tune."

"As for myself, I like all types of music, and have played all types. I've concentrated on rhythm and blues because the music has a definite beat, and that's what I'm interested in. I can't play unless I do have a beat behind me, and when I do, I can play with feeling. That's the most important thing—playing with feeling. If you can't express feeling in your playing, you're being mechanical."

What about the alleged monotony of the rhythm and blues beat?

"I agree the beat doesn't change much," he commented, "but I wouldn't want a rhythm section with me that changed every eight bars. If that happens, by the time you're in the groove and get to swinging, you have to start again. I don't mean I advocate the rhythm never being broken, but I can't have a guy breaking rhythm all the time and interfering with my figures."

**ARE THE BLUES** in rhythm and blues an inferior kind of blues?

"When they called this music rhythm and blues," Sam spoke deliberately, "they actually didn't mean the authentic old blues of years ago. But remember, blues like anything else, have to be current for the people of each time. You can't expect a young man of 25 to play blues like a man of 60."

**WHAT ABOUT THE** sociological effects of rhythm and blues on the kids?

"It keeps them lively and occupied," Sam says. "They like the music; it helps them let out their pent-up emotions and energies. It makes them happy, and I believe in making people happy. That's the most important thing in life, after all, being happy. So I believe in giving them what they want to hear."

"It's a very simple type of music, and that's why the kids have no trouble

understanding it. Nobody wants to figure out what a musician does. They want to feel it. The audience is made up of laymen, not musicians."

**ANOTHER VOICE** opposing rhythm and blues is John Lewis, music director of the Modern Jazz quartet:

"Most of what I've heard has been of very poor quality musically. I haven't heard very much because I don't care to. It would take too long to sort out the few decent things you'd probably be bound to find in it if you listened long enough."

"I think it's a transitory thing because you can only take so much of it no matter who you are, because the music is so limited in scope. It's a formula. The people who make the records know exactly what the formula is that sells the records, and if the music doesn't fit in, they don't record it."

But hasn't rhythm and blues brought the beat back into music so that kids are dancing again?

"Nonsense," says Lewis. "The kids still don't dance. What dancing I have watched has been the worst dancing I've ever seen. Again, I haven't seen much. Dancing used to be good and used to be an inspirational thing for the musician, creating a bond between what he was doing and the dancer. Now if you look out there and watch them dancing, you'll probably lose contact with what you're doing. I can't understand what they do on the dance floor. It has no relationship to rhythmic patterns. They're neither with the beat nor not with it. Dancing? Gosh, it's horrible."

**A FINAL COMMENTARY** is that by Milt Hinton, one of the most versatile bassists in New York. Best known as a jazzman, Milt does scores of pop and rhythm and blues record dates as well.

"The blues is good," he says, "because it conveys so many moods, and rhythm is the basis for everything. So rhythm and blues can be a good thing and not a degrading thing. I don't put it down. But I feel that in the present scene, there is so much room for improvement. The music is simple; it gets the kids interested in music, in dance rhythms. But I have to admit that some of it is pretty bad, pretty crude. I'm a parent, too, and I know that these things can get out of hand."

"We as musicians have a responsibility to educate people to a better class of rhythm and blues. We shouldn't go along with the worse aspects of it, and we shouldn't play down to people. We can put in some good things so that each session is a little better than the one before. We can gradually clean rhythm and blues up and improve them. In that way, we can salvage something out of this. The kids accept rhythm and blues as music, but actually it's a lower stage of music. Most of the guys playing it are good musicians... know it's not good music. But we can improve it, and since this new trend has brought the kids back to listening to music, we can bring them from their present tastes to listen to and appreciate better music."

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# Pete's Jolly

## Young Pianist Shows Happiness Desire To Swing In Work With His New Trio

By John Tynan

"IT'S NOT old-fashioned to swing. Too many musicians experimenting today seem to be trying to prove that it is. But I think you can be as modern as you like and still swing like mad."

Pianist Pete Jolly is not just talking. Assisted by Bob Berteaux on bass and Frank DiVito on drums, he's proving nightly that he means what he says at a club called the Tiffany in Los Angeles.

This is a new trio in a city of ever-rising and fast-dying jazz combos. But Pete, in his quietly determined way, means to keep it together and make it add up to something significant musically.

"I'VE ALWAYS wanted to have a small group of my own," said Pete. "Some musicians want to lead bigger, more ambitious groups. Not me. I think the piano is shown off best in a trio or quartet."

"You have more scope, more freedom, and the other fellows have more opportunity to play, too. And it's more fun than playing solo piano, I think, because you're in constant communication with the others."

The degree of communication established within the Jolly trio becomes obvious as you watch them work. As with so many first-rate, enthusiastic jazz musicians, they seem to be having a constant ball. Not obviously so, but in little subtleties that become apparent if the listener observes with his eyes as well as with his ears.

TWO YEARS AGO Pete was fresh from Phoenix, Ariz., feeling his way around the Los Angeles jazz scene, sitting in with modern jazzmen, and finding his feet musically in strange territory.

Before that, he had been working at Chuck Terry's Jazz Mill, playing

with a wide variety of coast-based musicians from Wingy Manone to Herb Geller. Before long, word got back to Los Angeles of his broad talent, his exciting harmonic ideas on piano and his breathtaking technique.

When he visited the coast, he furthered this reputation and, later, when he arrived with bag and baggage to settle there, it wasn't long before he had teamed up with Shorty Rogers, Shelly Manne, Jimmy Giuffre, and Curtis Counce in the first "Giants" group.

"Shorty is a wonderful guy to work for," Jolly said. "So easy, relaxed. I gained lots of experience with him. Actually, you might say I did a lot of growing up with the Giants."

FACT IS, Pete has been growing up musically since he was 3 when he first began tutelage on accordion under his father, Pete Jolly Sr. His jazz accordion playing today is one of the more stimulating approaches to that underestimated instrument. His Victor album, *Jolly Jumps In*, contains some excellent examples of his solo accordion.

When Pete was 9 he started on piano. Before he was 14, he had begun playing in local Connecticut dance bands, predating the family's move to Phoenix.

"First jazz pianists I can remember paying attention to were Fats Waller and Teddy Wilson," Jolly recalled. "It was their beat, their great swinging conception that made the initial impression. Then when jazz began to take a different course I listened and learned from the second Herman Herd and Charlie Ventura groups with Jackie and Roy Kral.

"OF COURSE, I was really lucky to meet and get to know Howard Roberts and Howard Heitmeyer in Phoenix.

They led me to the Jazz Mill and ultimately to Shorty."

Pete said he believes the short-lived association with Buddy DeFranco was of great benefit. During its brief life the DeFranco-Jolly quartet created some memorable moments in combo jazz. One had but to observe Buddy happily watching as Pete soloed to know what a ball it was.

As to his own group, Pete said he might like to add a fourth voice later, perhaps a guitar. He also intends to widen the group's book with more of his own originals.

"BERTEAUX AND I met at the Jazz Mill in Phoenix," he reported. "We've played together a lot, and he took Gene Wright's place with DeFranco. He's played bass with Zoot, Kessel, and Andre Previn and has lately achieved recognition around L. A. His time is fine, and his choice of notes just what I look for."

DiVito is, of course, a young veteran of the business. He was with DeFranco's big band four years ago and since has played drums with most of the top-liners in jazz. His most recent association was with the Terry Gibbs combo before an auto crash broke up the group.

Jolly says jazz is heading increasingly in the direction pointed by the Modern Jazz quartet, the Jazz Messengers, and similar groups employing imaginative arrangements with plenty of room for extended solos.

"There's definitely a more swinging trend in the music today," he said thoughtfully. "This, of course, is primarily because of the Basie influence which is just great for the music. And Al Cohn also is contributing so very much."

"I feel very strongly about having more jazz concerts. If a program could be organized like the Community Concert series where you buy tickets for the season, I think it would be fine.

"It'd mean more work for musicians, and more kids would get to hear jazz. After all, why does jazz have to be in night clubs? Why does there have to be a bar with waitresses running around and high prices for drinks the (Turn to Page 27)



Pete Jolly, Bob Berteaux, and Frank DiVito



Platters David Lynch, Paul Robi, Herbert Reed, Tony Williams and Zola Taylor with Buck Ram, right.

## Rock 'N' Roll Helping Race Relations, Platters Contend

"ROCK AND ROLL is doing a lot for race relations. It is giving the kids a chance to meet rock and roll artists, and this is helping them find out that so many of the stories that they hear are not true."

This opinion was voiced recently by one of the Platters, an enterprising vocal group which has become a favorite among rock and roll fanciers. The unit, consisting of four men—David Lynch, Paul Robi, Herbert Reed, and Tony Williams—and a girl—Zola Taylor—has toured the country since its rise to prominence two years ago.

The members have witnessed teenagers clamor for the attention of their favorite performer, caring about little else but the fact that they had been entertained and wishing, in return, to demonstrate their appreciation.

**THE ADMIRERS** of the Platters also have shown their affection by buying 2,200,000 copies of *The Great Pretender* and 1,600,000 of *Only You*. The success of these records and of rock and roll in general, according to the Platters, can be attributed to "a simple melodic feeling that inspires one to cry or laugh."

"I think," added Reed, "that one reason for its popularity is that most rock and roll is really simple thoughts about how people feel." The group also stated that the criticism concerning objectionable lyrics is no longer valid since, on the majority of new records, the lyrics are clean.

"And," said Lynch, "if anyone is in doubt that rock and roll will stay, they should have seen the line around the Brooklyn Paramount. The kids were 20 deep on the sidewalk and around the block twice!"

"**THE PEOPLE IN** the south," the group agreed, "go more for the bluesy type although we had success with *You and Pretender*. As a rule, they want a more gospel and bluesy type of thing and a simple melody."

The New York or Los Angeles spectator, they added, prefers a definite beat. "Regardless of how fast or slow or repetitious the beat is, it has to be definite," they said.

The Platters also wanted it known that rock and roll is not peculiar to teenagers. They recalled instances where they had been approached for autographs by members of the older generation, and since the Platters are also night club performers, they have been exposed to adult reaction to their work. They maintain that many of their middle-aged admirers admit they share their younger counterparts' enthusiasm for this sort of music.

The group returned again to the question of the life expectancy of rock and roll. "Rock and roll is a back beat," they said, "and while there might be some changes in beat and style, the kids will go along with it as long as there is a definite beat."

—edith

## Columbia U. Ork Does Macero's Experiment

New York—*Fusion*, a new work by experimentalist Teo Macero that was commissioned by the Columbia University orchestra, was performed by that organization with Howard Shanet conducting at McMillin Academic theater.

The work is scored for a full orchestra onstage plus a jazz unit on a balcony at one end of the front part of the auditorium, and two vocalists on a balcony at the other end. Macero, playing tenor, led the jazz unit which included Lanny DiJay, accordion; John Strangis, bass; Ed Shaughnessy and Don Butterfield, tuba. The singers were soprano Stephanie Godino and baritone Ernest Anderson.

## Pell Mell

By Dave Pell

RED CLYDE, a&r man for Bethlehem Records, recently took a stand on the controversial subject of splicing. Clyde says he feels very strongly about making a full take at the time of the date and not depending on the magic of the cutters, under whose hands many jazz dates are saved.

I'll grant Red, and all the hi-fi enthusiasts, that there have been a great number of bad splices made in the last few years. Many of the records could have been better if the mistakes had been left in and the continuity saved, rather than the obvious change of tempo and sound at the spot of the splice.

**LET'S VIEW THIS** from the musicians' viewpoint rather than that of the record buyer or record company. I know that since the advent of tape, recording has been a much simpler task. The days when we had to record on acetate were really trying times for the average musician.

I've been in the business just long enough to have known the tedious ways of making records the old way. I'll grant you that I wasn't playing as much jazz, and most of my recordings were done with big bands. At that time, incidentally, bands had to rehearse much longer, and no law forbade this in the late '40s.

The dates were very tiring because of the tension. We knew we had to make a complete take, so we couldn't goof.

Many times a poor trumpet player would miss the last note of a particularly good take where the solos were all good. It was a shame that another take had to be made where, possibly, the same solos might not come off as well.

**THE VIRTUES OF** tape and new recording techniques can be extolled by far more prolific pens than mine. My personal feelings come from the confidence that I get when I play a solo that has come off fairly well—to know that, no matter what happens on the rest of the tape, that solo can be saved.

I'll admit that a complete take, where everything comes off just right, saves a lot of editing and troubles later on, but the satisfaction that a soloist has when he knows he has accomplished a "good one," and that it can be used on the final take, helps his attitude at the time of the recording.

The pressure is still bad enough, in spite of all the latest improvements in recording techniques so that anything that can make the task of recording musicians easier is always welcome. Applause to the editors with their scissors and more understanding from the die-hards who want the complete take, no matter what or whom it shows to disadvantage.

## Ruby Raksin In A&R Job

Hollywood—Ruby Raksin, movie and television composer-arranger, has been named new a&r director for Sunset and Starlite Records. Raksin will supervise all recording for both labels in the pop, jazz, children's, and classical fields and will write special material.

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## Is Still Amazed At Freedom Allowed In Writing For Ellington Orchestra

FREEDOM IS THE key to Billy Strayhorn's long and happy association with Duke Ellington.

"There are no restrictions on my writing," he said in Boston where the band played Storyville. "There are no restrictions either on material or on length. That's why I like working with Duke.

"I've always written what I wanted how I wanted for Duke. Sometimes I turn in things; other times we have a conference." Billy said occasional disagreements pop up between him and Duke. "We carp at each other all the time. Sometimes he wins out; sometimes I do."

THE CHIEF arranger for the Ellington band since 1939 admits that the Duke has been an influence in his writing. "I'm certain Duke has influenced me. He says I've influenced him, but I don't know . . . I'm not even sure he knows."

Ask the Duke, and Ellington laughs, "That's inevitable. We've been together so long. We discuss things, but I find that if I'm going to do the arrangement, it's about the same as if he had done it. That happens even when we may not agree on things."

Strayhorn, who stands just 5 feet, 2 inches off the ground but is heads and shoulders above the crowd in musicianship, is a study in alertness. He appears to be noticing everything going on as he walks or rides.

Even while carrying on a conversation or paying the cashier in a restaurant, Billy is busy noticing what the headlines say in a newspaper lying on the counter or craning his neck to check on new construction work going on down the street.

HIS CAPACITY for work is amazing. During the bands stay in Boston, Strayhorn was busy adding to the book and reworking some of the numbers already part of the book. "The Duke says we need some new stuff. We seem to have recorded just about everything in the book," he chuckled.

Strayhorn was working on "eight or nine new things." He had completed four pieces before the band came into town. A few weeks earlier he scored 13 pieces in two days for an album of songs Rosemary Clooney cut with the Ellington band.

"The thing about that album that got me was everything was in a hurry," Billy laughed. "Duke called me one Friday morning at six o'clock. Told me I had a reservation on a plane for California Monday. I didn't find out until I saw him that night that we were going to do this album with Rosemary Clooney—*Blue Rose*, they called it.

"I HAD TO MAKE the trip because I didn't know her keys or anything. It turned out we put the thing together in practically no time."

Among the songs Rosemary sang with the band are *Mood Indigo*, *I Let a Song Go Out of My Heart*, *It Don't Mean a Thing If It Ain't Got That Swing*, *Sophisticated Lady*, *If You*

*Were in My Place*, *I'm Checkin' Out*, *Goodbye*, and *Grievin' and Sittin' and Rockin'*.

Strayhorn's alertness finds its way into the titles of many of his pieces. "Titles are important," he said. "Some pieces are program music, you know, the tune tells a story—like Duke's *Tattooed Bride* and *Harlem Airshaft*."

Some titles describe the music, and Billy pointed to his *Flippant Flurry*. "Duke named that one," he said "and it tells you perfectly what the piece is. It's a flippant sort of thing. It's agitated, all up in the air.

"HERE'S A FUNNY thing. *Jack the Bear* was originally called *Take It Away*. Duke originally wrote the thing as an experiment. He had big chords working against a melodic thing," and Billy described with his hands and vocal cords the way the band chords worked against the melody.

"It didn't work out, and the piece just dropped. Then Jimmy Blanton came into the band, and Duke wanted to feature him as a solo man. We needed some material quickly, so I reworked *Take It Away* as a show-piece for Blanton's bass."

When asked if long-playing records had given him more freedom in composing, Billy shook his head. "Take *A Train*," he said. "The little version the way it was on the Victor 78, that was exactly as I wrote it. It just happened to come out to three minutes.

"THE LONG VERSION, the one we play now, evolved from the fact that Duke likes to get some variety into the band's playing. The lyric came from a movie.

"It used to be we'd go into a record session with new stuff, all too long. We'd just cut the material down to three minutes." Billy threw back his head and laughed aloud. "Most of the time, the cuts improved the pieces."

Strayhorn is enthusiastic and colorful, but there are times when the bright eyes behind the heavy horn-rimmed glasses can become serious.

"Funny thing," he said. "You have to really go abroad to gain some perspective. Some Americans going abroad think of it as if they were going camping. But they find Europe has everything we have over here—except jazz. They haven't really got it. They play at it, but they don't quite make it.

"BUT THE EUROPEAN people think of jazz musicians as artists and too often here a musician is thought of as an eccentric or a dope fiend or worse. That's not universally true, understand, but it does exist.

"Maybe it's because this music is right under our noses. You remember that thing about not seeing the trees for the woods?

"But I'm happy to see that jazz is finally coming into its own in this country. I mean it's becoming a part of our cultural picture. There are concert seasons which feature a Jazz presentation. I know of two, one in Des



Billy Strayhorn

Moines and the other in Toledo. They have civic concerts there, not to make a profit or anything like that, but backed by bankers and people interested in presenting a well-rounded musical season.

"IT USED TO BE that an artist had to go to Europe and come back again with recognition to be anybody. That's changing here. Look at the Metropolitan Opera. It's working that way in jazz, too.

"Jazz is being recognized as a part of the American musical culture, and these people are making it part of their concert season so the picture will be complete musically."

Because Strayhorn's interests and enthusiasms are so varied and numerous, an afternoon with him can be compared to a day spent browsing through the Encyclopedia Britannica. Here are some of his opinions:

MUSIC FOR PLEASURE—"I listen to everything. You have to. But I must admit I like the Romantics."

FOOD—"In Denmark and Sweden you never get drunk. That's because you're snacking all the time. You give your stomach something to work on and don't just pour that aquavit down into an empty stomach.

"In Rome, I knew what to expect because I lived next door to an Italian family in Pittsburgh. Sure enough, it was the same. Course after course after course. But you eat a little and rest and drink some dry red wine to help things along."

RETURN OF JOHNNY HODGES TO THE BAND—"It's good to have John back in the band. Believe me, it's always good to have good men to write for."

SCHEDULES—"We have no real set schedule for writing and producing pieces. Things never get done on time. Even the unscheduled work is behind schedule."

MODERN JAZZ—"I've heard some very wonderful new bands and also some fine new vocal groups. I especially remember hearing the Hi-Los and the Four Freshmen. I've heard some others but the radio announcers don't always tell you who they are."

# Seeger Helps Restore American Folk Heritage

By Paul H. Little

IF THIS NATION has seen a restoration of the glories of the American folk song, a good deal of it has been accomplished through the itinerant, indefatigable banjo and infectiously happy voice of Pete Seeger.

For Seeger has provided a glimpse of the American musical heritage by showing that we possess an untapped wealth of music in our own land, music that could foster a symphonic master, just as European folk songs have assisted the creative maturity of Zoltan Kodaly, Bela Bartok, Leos Janacek, Modest Moussorgsky, Bedrich Smetana, and Antonin Dvorak.

SEEGER IS A sort of reincarnated troubadour who has the genius to make us laugh or cry or think nostalgically. He is an American tuning fork.

The folk song is the oldest original music of a nation. It expresses elemental emotions—hopes, fears, and joys of a people—more directly and eloquently than can symphony or opera; yet, it can give impetus to these classical forms.

We are still young as nations are reckoned by centuries, but the work songs of the Negro slaves on the plantations; the chants of the sailors on the earliest merchant ships, and the chants, laments, and ballads that arose from our early prisons, wagon trains and marching troops are timeless in their meaning and application to the future.

So long as man makes music, he will make the folk song; he will reshape and hand down to his successors tunes and words he learned in childhood, and they in turn will fashion new songs which have the same power as the old to stir the heart. These songs outlast the latest commercial outpourings of Tin Pan Alley; yet the authentic folk singer has the secret lore of fashioning a turn of a phrase or a melodic intonation to make the oldest verses come tinglingly alive and meaningful. This is what Seeger can do.

WITH HIM HAVE come a host of other folk singers, who have won commercial fame—Burl Ives, Harry Belafonte, Richard Dyer-Bennett, and Carl Sandburg. But Seeger, more than any of these, represents a resurgence of basic qualities associated with true folk song—the neighborliness, the old-fashioned community sing, the active sharing by his audience of his songs and moods.

Seeger was born May 3, 1919, in New York City. He now lives in the town of Beacon, N.Y. His mother was a violin teacher and his father a noted musicologist, but Pete says he never intended to study music himself.

"You know, if your father's a minister or a lawyer," he says, "that's the very thing you just make up your mind you're not going to be." However, he confesses to having taken up the ukulele when he was 8, and he played the tenor banjo in the school jazz band.

"I knew by heart," he says, "practically all the hit tunes of the 1920s and the early '30s. This gave me a feeling for words and music." But he had still not found what he was seeking.

IT WASN'T UNTIL 1935, when he visited a square dance festival in Asheville, N.C., that he discovered something he felt worthwhile. Here he observed the gregariousness of people, sharing a communal pleasure in music. Here, then, was the first true fusion of words and music that was to set him on his future course.

He spent some time with Alan Lomax in the archives of American folk music in the Library of Congress, where he heard many of the recordings Lomax had made of songs of America. Then, for a period before World War II, as he puts it, he "hobbed around with my banjo" through the southern and midwestern states, meeting and observing the people who sang and played in the mountains, valleys, and plains.

From 1942 to 1945, he was in the armed forces. His talents for communicating music to large audiences was discovered in special services. He wryly observes that this "means that when my kids ask me, 'Daddy, what did you do in the great war?' I tell them, 'I played the banjo.'" Which he did for the soldiers in the name of morale-building.

AFTER THE WAR, he joined the Almanacs, a singing group which included such noted folk artists as Woody Guthrie, Lee Hays, and Millard Lampell. They traveled across the country, made some recordings, and sang everywhere.

In 1949, Seeger helped form the Weavers, which included Hays, Fred Hellerman, and Ronnie Gilbert. He was with them until 1952. A year after he joined them, the song *Goodnight, Irene*, which they used at their recitals, made *The Hit Parade* and brought the Weavers national fame.

This song, Pete points out, first was popularized by Leadbelly and was drawn from his life. Leadbelly's death six months before the song attained nationwide popularity was the final touch to a life largely of disappointment and frustration. Seeger often has drawn from Leadbelly's vast collection of songs to focus his audience's attention on the timeless moods and expression they convey.

IT IS BEFORE a classroom audience that Seeger perhaps is at his best. Pete has made two 10-inch LPs for Folkways Records (*Birds, Beasts, Bugs and Little Fishes* and *Birds, Beasts, Bugs and Bigger Fishes*) which perpetuate a zest and an emphasis on being good neighbors which he conveys in his singing before any audience.

Acting out a song is one of the traditions of folk singers; with Pete it is an art but never an affectation. So naturally and easily does he link



(Roger Wolfe Photo)

Pete Seeger

ideas with music that he projects the spontaneous, honest feelings of the song.

To see him sing *I Know an Old Lady Who Swallowed a Fly*—which details a wonderfully incredible adventure whose taglines are "I know an old lady who swallowed a horse—she's dead, of course"—as he acts out vocally and facially the lines "riggled and jiggled and tickled inside her," is to understand the immortality of the folk song.

MOST IMPORTANT of all to Seeger is the growing enthusiasm for making music. Folk song clubs have started in colleges; many FM and radio programs feature recordings of folk music. And audiences for this basic kind of music are greater than ever, Pete says.

He points out that when he was in Ciro's night club in Hollywood with the Weavers, he sang to perhaps 1,500 persons a week. Recently, in a series of concerts at three Los Angeles colleges within a few days, he sang to more than 5,000 persons.

"Folk music," says Seeger, "is at its healthiest when people participate. I notice also that you'll find more awareness of counterpoint and harmony when you have an audience sing along with you today than was the case a few years ago.

"This is healthy indeed, for it stems from the pioneer days when a community was made up of good friends and neighbors. It's this attitude which drives out prejudice, snobbery, and class distinction, which, in a word, makes us know that America is truly a land of freedom for all."

PETE AND HIS wife now are embarking on a two-year study project delving into folk music's instrumental techniques.

"Very often," he said, "you'll hear an old song played on an instrument for which it was never intended. And again, there's the matter of phrasing and shading. Those slurs of the guitar which punctuate a stop or a transitional point in a song are made by stretching the strings with the fingers in just a certain way—but it's a neglected technique.

"To revive folk music to be played exactly as it was meant to be, will carry along the genuine feeling of the song, and help the audience share it more fully."





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

## Five-Star Discs

- Joe (Fingers) Carr — **Portuguese Washer-women/Lucky Pierre** (Capitol 3418)  
 Dean Martin — **Standin' on the Corner/Watchin' the World Go By** (Capitol F3414)  
 Elvis Presley — **I Want You, I Need You, I Love You/My Baby Left Me** (Victor 47-6349)

## Four-Star Discs

- Bob Carroll — **Red Confetti, Pink Balloons, and Tambourines/Handwriting on the Wall** (Bally 7-1066)  
 David Carroll Ork — **Theme from The Swan/Miss Powder Puff** (Mercury 70860X45)  
 Jill Corey — **Summer Night/Your Prayers Are Always Answered** (Columbia 4-40687)  
 Rusty Draper — **The Gun of Billy the Kid/Sometimes You Gotta Lose to Win** (Mercury)  
 Jimmy Hilliard — **Verano Amor/My One and Only Love** (Bally 7-1007)  
 Esquivel Ork — **To Love Again/Port-au-Prince** (Victor 47-6514)  
 Burl Ives — **The Harlem Man/Jack Was Every Inch a Sailor** (Decca 9-29910)  
 Nick Noble — **She Loves Me, She Loves Me Not/Great Big Ladder** (Mercury 70851X45)  
 Anthony Perkins — **A Little Love Can Go a Long, Long Way/If You'll Be Mine** (Epic 5-9165)  
 Joe Valino — **Buckets of Love/The Four Seasons** (Vik 4X-0204)  
 Jilla Webb — **You Gotta Love Me Now/What Do You Think It Does To Me?** (MGM K12235)

## Packaged Goods

### LES BROWN

Previously released as singles on Coral, the sides of *All-Weather Music* make up an excellent set of rainy-day listening, as Brown's riflemen knock off Frank Comstock's and Skip Martin's arrangements on such as *Rain, Let It Snow, Stormy Weather, Over the Rainbow*, and *You Are My Sunshine* with customary ease. Danceable all, these sides also offer the good solo work of such as Dave Pell, Don Fagerquist, Ray Sims, and Brown alumnus Jimmy Zito on trumpet, who sat in on some of the dates. Dance bands don't get much better than this, and it would behoove you to inspect this set if you don't have the singles (Coral 12" CRL-57039).

### HELEN CARR

*Why Do I Love You* (Bethlehem 12" BCP-45) is of more interest for the quality of its instrumental accompaniment than for the singing of Miss Carr. Her excellent pianoless-backing is provided by guitarist Howard Roberts, bassist Red Mitchell, and trumpeter Cappy Lewis. Cappy, long a west coast studio man, is remembered in jazz circles for his bold blowing with the Woody Herman band that played the blues. Miss Carr has a light voice and beat, no particular depth or individuality of style, and is most accurately described by Joe Quinn in the notes as "winsome." Her repertoire is a pleasant one, and she is to be congratulated for rediscovering the Dublin-Warren *Summer Night*. Burt Goldblatt's cover is one of his worst.

### ALFRED DRAKE—MARCO POLO

*The Adventures of Marco Polo* (Columbia 12" ML-5111) is a moderately colorful, pleasant record of the relatively recent Max Liebman NBC-TV spectacular with Alfred Drake and Doretta Morrow. The music by Clay Warnick and Mel Pahl is based on Rimsky-Korsakov themes from *Scheherazade, Antar Symphony*, and other works. The music is hardly enhanced by this sort of pastiche treatment, but it is one chocolate-covered way to absorb some classical tunes. The lyrics by Edward Eager are no worse or better than you'd expect in this sort of boy-meets-girl-with-Tartar-sauce production. Miss Morrow is capable, and Drake is his usual sure-larynxed, wholly charming, and enviably urbane self.

### PERCY FAITH

*Swing Low in Hi-Fi* (Columbia 12" CL-796) is a superbly recorded collection of spirituals for orchestra, among which are *Swing Low, Sweet Chariot; All God's Children, Deep River, Nobody Knows the Trouble I've Seen, and Go Down Moses*. Faith's arrangements are sympathetic, the orchestra rolls beautifully through them, and the grouping is heartily recommended, both for its musicianship and for its selection of tunes.

### GENTLEMEN, BE SEATED

*Gentlemen, Be Seated!* (Epic 12" LN-3238) is directed at those nostalgic members of the populace who yearn for the jocular jousts and sentimental serenades of minstrel days. Among the participating members in this complete show are tenor Gordon Goodman, basso John Neher, baritone Stanley Kines, the Quartones, the Merrill Staton choir, banjoist John Cole, and an orchestra and chorus conducted by Allen Roth. Jazz collectors will find drummer Osie Johnson in a new context as he sings here *I Wish't I Was in Peoria*.

### HARRY JAMES

*More Harry James in Hi-Fi* (Capitol 12" W-712) is a good though hardly extraordinary dance band set that is very well recorded, as is Capitol's custom. Some of the writing is rather heavy and gracelessly overornamental in its straining for grace, but other tracks are comfortably unpretentious, with the best and most swinging of all being Ernie Wilkins' arrangement of *Somebody Loves Me*. Most of the solos are by the big-toned tenor of Corky Corcoran, altoist Willie Smith, and James, who plays quite well and with less of the overbearing vibrato than has afflicted much of his work in recent years. The Starlighters sing on one track, and there are strings on four of the 13 tunes. Included are such James hallmarks as *Strictly Instrumental, The Mole*, and *Melancholy Rhapsody*.

### BILLY MAY

*Sorta-Dixie* (Capitol 12" T-677) is a hilariously clever set of oldtimers performed by a full orchestra of woodwinds, brass, rhythm, harp, etc., all behind a Dixieland front line of Dick Cathcart, Matty Matlock, Moe Schneider, and Eddie Miller. May's arrangements are at times devastating, at times good-naturedly jocular, and always interesting. Such warhorses as *The Sheik of Araby, Five Foot Two, Oh By*

*Jingo*, and *Riverboat Shuffle* are taken over the jumps, and May does everything to them but turn them into polkas. Out come Dixie styles, Woody Herman, slurring saxes, tongue-in-cheek symphonia, etc. A sample: the notes point out that "the introduction to *Oh By Jingo* repays careful study. The front line plays a *la Dixie* against an oriental strain from the orchestra. Then, unannounced, the Sultan's theme from *Scheherazade* pushes everything aside. Music from the Rimsky-Korsakov composition also intrudes later, like an outraged critic trying to stop the whole performance."

### TERRY MOREL

*Songs of a Woman in Love* (Bethlehem 12" BCP-47) was recorded on the job at the Montclair Supper club in Jackson Heights, N. Y. As often happens on Bethlehem vocal sets, the accompaniment is better than the singing. The musicians here are Ralph Sharon, Jay Cave, Christy Febbo (Sharon's trio) and the admirable flutist, Herbie Mann. Miss Morel has a basically pleasant, throaty voice quality, but she sings in the currently fashionable furry, quasi-distorted manner. As a result, she sometimes forces, does not always flow as much as she ought, and in short gives the impression that she might evolve out of her present derivative style if she were to sing naturally.

### JACKIE PARIS

This time it's the Wing label that tries to capitalize on the strength and handsomeness that is undeniably in the singing of Jackie Paris, even though he has had difficulty in making the public accept it over the last 10 years. Manny Albam leads the band here, and Jackie seldom has sounded better or more distinctive than on this group of standards that includes *There Will Never Be Another You, I Can't Get Started* (the title song), *Wrap Your Troubles in Dreams*, and *Goodnight, My Love*. His musicianly phrasing, Frankie Laine-ish voice, and individual manner of holding the unexpected notes and trailing off the last word of many phrases all stamp him as a stylist of merit, one who has been knocking at the door for too long. This album could open it (Wing 12" MGW-60004).

### SAUTER-FINEGAN

*Adventure in Time* (Victor 12" LPM-1240) is an uncategorizable, fascinating, and unusually appealing album of percussion music. The musicians are Joe Venuto, Al Block, Dave Hildinger, Rex Peer, Bobby Nichols, Nanette Norton, Peter Dadderio, Warren Hard, Trigger Alpert, and reader Ruth Yorke. All the writing for the wide variety of "tools of differing weights and timbers" is by Sauter-Finegan and indicates that percussion colorations and usages is a field in which they have much more to contribute than in their orchestra erector-set-in-pastels work.

Among the high lights are a lovely piece for flute, piano, and percussion, *World Without Time*, beautifully played by Block; Venuto's marimba and the background on *A Chinese Painting*, and Hildinger's sharp-edged piano on *Abstraction*. Excellently recorded and recommended to all, especially percussion-struck listeners.

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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.

## Svend Asmussen

*Sleepy Time Gal; Muskrat Ramble; Someone to Watch Over Me; Linda; Lili Marlene; Louise; Indian Summer; I Ain't Got Nobody; Let's Put Out the Lights; Samba for Sale; Margie; Nola; Dardanella; I Kiss Your Hand, Madame*  
Rating: ★

Skol! as this much too sweet libation is titled, is the worst Asmussen collection yet released in this country, and is reviewed here only because Epic ingenuously subtitled the set *Jazz from Scandinavia*. The first side begins with a shuffling *Sleepy Time Gal* and a rather agreeably dated (music-on-the-Queen-Mary-style) *Muskrat Ramble*. The rest is salon music. Second side, which opens with a vocal track is no better.

As it happens, Asmussen, the Danish violinist-whisperer-singer, does have a certain amount of tea-time charm that can be heard on his two Angel 10" LPs, but Angel, after all, has a man in charge of its jazz department, Bill Savory, who just doesn't slap LPs together. Epic, as is its frequent custom, gives no personnel or recording dates. And also, there is less music here than is normal in other companies' 12" LPs. It's extraordinary to contrast the skill with which George Avakian usually produces jazz LPs for Columbia, the parent company, with the bumbling carelessness at Epic so often so far as jazz is concerned. Even the title here is wrong. As our Danish expert, Baron Timme Rosenkrantz informs us, it's *Skaal*. (Epic 12" LP LN 3210)

## Lawrence Brown

*Rose of the Rio Grande; Caravan; Down the Street, 'Round the Corner Blues; Where or When; Just One of Those Things; Ill Wind; You Took Advantage of Me; Blues for Duke; Just as Though You Were Here; Autumn in New York*

Rating: ★★★★★

*Slide Trombone Featuring Lawrence Brown* is the first LP under the leadership of the unusually eloquent ex-Ellingtonian, and is thereby a tribute to Norman Granz' sense of responsibility and a rebuke to other a&r men. It's unfortunate, however, that this set was not prepared with more care and imagination. The album is warmly recommended in view of the scarcity of solo Brown in recent years, but it could have been better. First four sides have arrangements by Brown that are undistinguished in the first two tracks and better on the second brace. His associates on these four are Lloyd Trotman, LeRoy Lovett, Louie Bellson, and Sam (The Man) Taylor. Taylor, much better known as an r&b specialist, plays hard, swinging tenor, but his conception is not fresh nor original, and he is not the most apt complement to Brown.

The other tracks have Ralph Burns arrangements with tenors Arthur Clarke and Al Cohn; Danny Bank; Ernie Royal and Phil Sunkel; Hank

Jones, Wendell Marshall and Jo Jones. Some of the hornmen alternate. Burns' scores are competent but generally just touch the surface of what could be done to frame Brown best. They could have been written for almost anyone. Nothing on the LP—except *Down the Street* in part—is near to *All Too Soon* or the original Ellington setting of *Rose* as optimum settings for Brown.

Lawrence himself continues to be a remarkably personal, warm, flowing artist who can talk in rolling, blues-rocking cadences as in *Down the Street* (the best performance on the LP) and can also play ballads with especial grace, lyricism, and his own unique mellow wail (*Where or When*, for example). Notes omit solo credits on the last five which contain some imaginative trumpet (Royal, for example, on *Blues*), ordinary tenor, and fine Hank Jones. Recorded sound could be better. (Clef 12" LP MG C-682)

## Billy Butterfield

*Ti-Pi-Tin; Soft Strut; Says My Heart; Pre Got the World on a String; I'm an Old Cowhand; All Right, Be That Way; I Would Do Anything for You; He's a Devil in His Own Home Town; Somewhere Along the Way*

Rating: ★★★★★

*New York Land Dixie* is set up in part as one of Victor's infrequent musical jokes. (It is fortunately much superior to last year's dreadful, inexcusable Lord Buckley "humorous" LP which was never reviewed here because it was so far below any possible rating). In this set, the quasi-humor is mainly in the slyly funny liner notes by John Wilson and in the nomenclature of the unidentified band. For discographers, Gus Hoo and his Dixie Stompers are: Gus Hoo (Billy Butterfield); Erskine Tearblotter (Lou McGarity); Mad Milt Summerblouse (Boonie Richman on tenor and bass clarinet); Fefe Phonphum (Hal McKusick on clarinet); Baldy Wynn (pianist Moe Wechsler); Junior Hifitz (Milt Hinton); Zane Grudge (Don Lamond).

All the writing is by Manny Albam. Musically, this is basically swing era blowing, with elements of Dixieland. The writing is relaxed, occasionally witty in a rather obvious way, and fits the good-humored mood of the set well. Rhythm section moves with Lamond and Hinton a particular gas. Best soloists are Butterfield (listen to him shout in *Ti-Pi-Tin*) and McGarity, though the others are certainly capable. Take away the hokum trappings and this is just another good but not outstanding LP of its kind. (Victor 12" LPM 1212)

## Donald Byrd

*There'll Never Be Another You; Cat-tin'; Madeline; When I Fall in Love; Budo; I Married an Angel; The Jazz Message (Freedom for All)*

Rating: ★★★★★

On the first side (four tracks), Byrd's colleagues are Hank Mobley, Ronnie Ball, Doug Watkins, and Kenny Clarke. The side is less interesting than its reverse because of the competent but generally undistinctive conception and still too derivative style of Mobley, however much he swings. Ball is fluent and tasteful but could let out more emotionally in places. Clarke and Watkins are excellent and the vernal Byrd is good. The LP as a whole though is not Byrd at his best.

Donald's associates on the last three are John LaPorta, Horace Silver, Wendell Marshall, and Clarke. *Budo* consists of static unison passages; a very long, not especially moving solo by LaPorta; characteristic Silver piano that both flows and has emotional and rhythmic vigor. LaPorta is considerably more impressive emotionally on the last two. Conception-wise, he is an improvement on those over Mobley. Silver is superior to Ball.

On *Angel*, Horace demonstrates his too-seldom-heard ballad resources, which are gentle and deep. Last track, a blues, is convincingly what it calls itself for these men, and also illustrates that they recognize freedom has its responsibilities like knowing what you're doing. Clarke and Marshall are fine throughout with both taking creative advantage of solo air on *Message*. Very good recorded sound. Recommended especially for the last two tracks. (Savoy 12" LP MG-12064)

## Buddy Childers

*Honeysuckle Sam; Sam Metrically; My Wild Irish Sam; Sentimental Sam; Ding Dong, Sam Is Dead; Sam 'n' Eggs; Decided Sam; Wham Sam!; Thank You, Sam; Sam's Serenade; Three Sams in a Fountain; Canned Sam*

Rating: ★★★

*Sam Songs* is the first LP by 30-year-old trumpeter Childers, who played lead with Kenton, Woody Herman, T. Dorsey, Carter, and Barnet and jazz horn with Herman in 1949. His sympathetic associates are Herb Steward on tenor instead of his usual lead alto of recent years; pianist Bob Harrington; bassist Harry Babasin; studio drummer Milt Holland, who came out for some air. Unfortunately, due to Liberty's insistence on damaging their jazz sets by squeezing 12 tracks into one 12" LP, this one isn't the success it could have been.

The writing (seven by Childers and five by Harrington) is pleasant, with some of the themes quite attractive, but there is no space to develop them, and as a result, a shortened sameness is a post-listening impression. Half as many tunes and some extended blowing and/or more extensive structuring would have made for a higher rating. As it is, Childers blows well and while no giant of jazz trumpet, has taste and a good beat.

It's good to hear Herb, a distinguished ex-Hermanite again. There is some degree of inhibition in Steward's blowing here, perhaps because of his length of time away from the tenor, but his flowing sense of time, good sound, and conception are still evident. Harrington is a swinging, economical pianist and his rhythm section colleagues are effective. The sam-titling is a too extended joke without a punch line. (Liberty 12" LP LJH 6009)

## Kenny Clarke

*Volcano; LaPorta-Thority; I Hear a Rhapsody; Will Wait; Yesterdays; Play, Fiddle, Play*

Rating: ★★★★★

*Klook's Clique* consists, in this case, of altoist John LaPorta, trumpeter Donald Byrd, pianist Ronnie Ball, and bassist Wendell Marshall. Klook here is well described by annotator H. Alan Stein: "always swinging, filling like a good comping pianist, and keeping a dynamic balance that never over-rides



the soloist or ensemble, yet constantly lifts." LaPorta is emotionally striking, with a hard, plunging attack that underlines further the increasing earthiness of his style. That LaPorta continues to build solos of stimulating, individual ideas is also again pointed up, particularly in the introspectively impressive *Yesterdays* which is almost all his. John's one particular liability is a degree of stridency.

Byrd, who can become a major hornman if he continues growing, is, as usual, fleet and warm. The maturing Ronnie Ball plays some of his best piano on record on this set, with solos of consistent, pulsating idea-interest. His left hand could be more active and pronounced, however. Marshall is full and dependable. Disappointing is the slimmness of the original thematic material, particularly surprising in the two credited to LaPorta who can certainly do better than these, even lead-sheet-style. Good recorded sound.

A sturdy set in Savoy's energizing tradition of combining hornmen of imagination over a rhythm section that spurs without forcing. (Savoy 12" LP MG 12065)

### Miles Davis

*Squeeze Me; There Is No Greater Love; How Am I to Know?; S'posin'; The Theme; Stablemates*

Rating: ★★★★★

The New Miles Davis Quintet is the unit with which he's been traveling for several months — tenor John Coltrane, pianist Red Garland, bassist Paul Chambers, and drummer Philly Joe Jones. Miles is in wonderfully cohesive form here, blowing with characteristically personal, eggshell tone, muted on the standards, open on the originals. And he continues to grow in his searching quality of being able to get so inside a song that he makes it fit him as if to order without injuring the essence of the work as first written. Coltrane, as Ira Gitler notes accurately, "is a mixture of Dexter Gordon, Sonny Rollins, and Sonny Stitt." But so far there's very little Coltrane. His general lack of individuality lowers the rating.

Garland plays some of his best choruses on record here, combining imaginative sensitivity with relaxed light-fingered swing. Chambers lays down a support that could carry an army band. His tone is full and never flabby and his time is right. He has only one solo, a building one on *The Theme*. His bass is somewhat over-recorded in places.

Philly Joe is pulsatingly crisp as usual, and has apparently curbed a previous tendency to play too loudly too often. The last, uniquely attractive original, is by Philadelphian Benny Golson. A very good set, particularly worth absorbing for Miles. He himself deserves five. (Prestige 12" LP 7014)

### Duke Ellington

*East St. Louis Toodle-O; Creole Love Call; Stompy Jones; The Jeep Is Jumpin'; Jack the Bear; In a Mellow Tone; Ko-Ko; Midriff; Stomp, Look and Listen; Unbought Character; Lonesome Lullaby; Upper Manhattan Medical Group*

Rating: ★★★★★

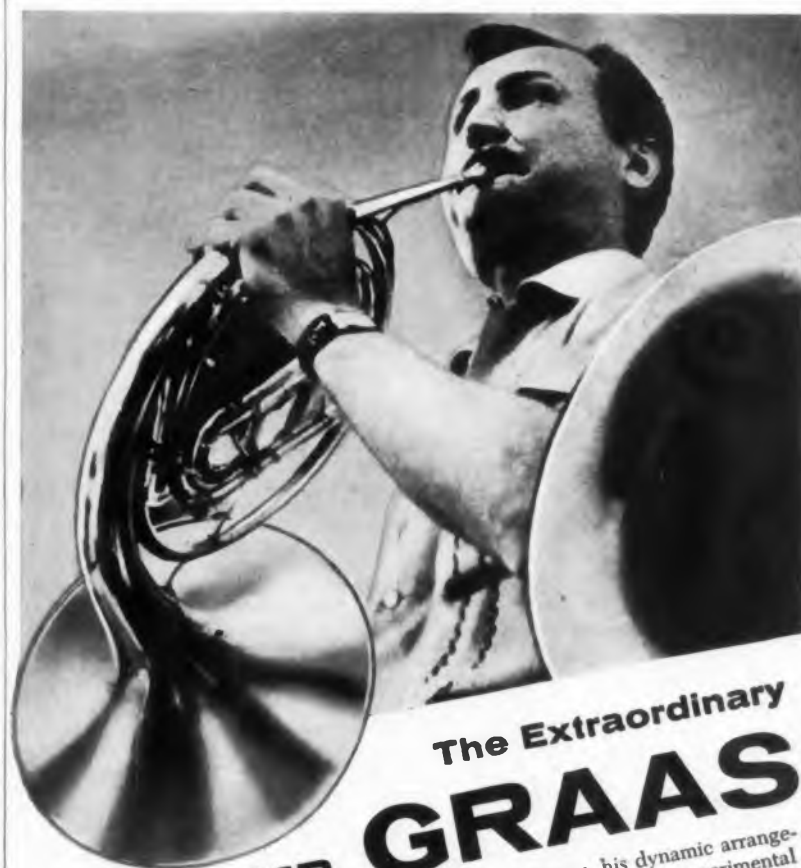
Historically Speaking — The Duke is the first of two LPs Duke has recorded for Bethlehem. Cut in February of this

year, the program is an anthology of Ellingtonia (Strayhorn's *Midriff* is the only tune not by Duke) from 1926-'56, with basically the original arrangements used. Last three tracks are relatively new, with the casually brash *Character* having solos by Duke, Jimmy Hamilton, and probably Cook and Nance. *Lullaby* is a moody, evening song with Ray Nance on violin, and *Upper* is a characteristic, relaxed romp. The album as a whole is enjoyable but not indispensable, since none of the re-created tracks are equal in quality to their originals as available on re-issue LPs on Brunswick, Victor, Columbia, etc.

Some of the ensemble playing here lacks the cohesive exuberance of the

vintage performances, and while there are good solo credits for Hodges, Nance, Hamilton, Cook Anderson, Woodman, Jackson, and the never-failing Carney, their over-all level is not always equal to the solo quality on the original recordings (Carney excepted). And drummer Sam Woodyard should flow more.

Joe Muranyi's good notes give full solo identification except for *Character*. Among the high points are a brooding *East St. Louis*; Cat Anderson's surprising Louis-like solo on *Stompy*, marred by a closing leap into the stratosphere; a zestful *Ko-Ko* that the band apparently really felt. There are other solid kicks, but I would counsel those of you buying on a budget to get the originals before you add this to your library,



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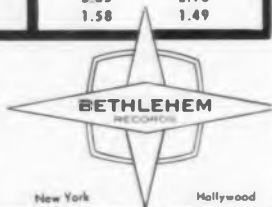


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**Hampton Hawes, Vol. 2**

*You and the Night and the Music; Stella by Starlight; Blues for Jacque; Yesterdays; Steeplechase; 'Round Midnight; Just Squeeze Me; Autumn in New York; Section Blues*

Rating: ★★ ★

Hampton Hawes' second trio album confirms the intense individuality and leaping beat revealed in his debut set but also underlines a narrowness of range hinted at in that opener. Hawes' trouble is largely confined to his handling of ballads and to a tendency toward the kind of opening and sometimes closing ad lib choruses (*Yesterdays* and *Stella*) that are musically hollow and aesthetically irritating in view of the otherwise functional clarity of line in his middle and up-tempo performances. Ad lib choruses can be very effective, but not in this over-ripe manner.

His ballad work (*Autumn*) is disappointing in its use of unnecessary runs and its degree of romanticized heavy-handedness that neither flows nor illuminates. (*Midnight*, for example, is largely unsuccessful except for a beautiful Red Mitchell solo.) Hawes might well listen to the way Hank Jones plays ballads for an illustration of the floating virtues in economy of effects, and Billy Taylor for uncluttered out-of-tempo intros.

For the rest, Hawes is fiercely impressive in such highlights as a fiercely driving *Steeplechase*, a handspringing *Blues for Jacque*, and the rest of the full-spirited program. Chuck Thompson is excellent on drums and Mitchell again is magnificent in section and masterly in solo. (*Contemporary 12" LP 3515*)

**Johnny Hodges**

*Hi 'Ya; Snibor; Texas Blues; The Happy One; Duke's Jam; Night Walk; You Got It Coming*

Rating: ★★ ★

First side (three numbers) has the Rabbit heading a small combo of Lawrence Brown, Harry Carney, Jimmy Hamilton, Ray Nance, Jimmy Woode, Sam Woodyard, and Billy Strayhorn. All three tracks are very relaxed, but lack the unique cohesiveness of the old Hodges small unit sides on Vocalion and Bluebird. First number is limited in interest by the slight theme and too-short solos. Strayhorn's *Snibor* is distinctively attractive in theme and performance.

The long, loping *Blues* affords large areas of solo space, and although no one takes fire, it's all good listening. The second side has the whole Duke band with Strayhorn in place of Duke. First track is lessened due to writing by Cat Anderson that is much too eclectic. *Jam* cooks freely and stimulating until the trumpet exchanges become too frantic and the band exits on a heavy series of stale riffs. The annotator makes counting mistakes in describing the trumpet dialogue.

*Night Walk* rocks strongly, while the final *You Got It Coming*, a Hodges theme, is the best track of the LP, being in sound and collective floating feeling the closest to the vintage Hodges combos. Hodges plays through all the sides with rich effortlessness.

There are several other first-rate solo contributions and a few that could have been better. Woodyard, though a better drummer than Duke has been blessed with for some months, is occasionally too heavy. Title of the set is *Ellingtonia '56*.

The Duke's presence is sometimes missed, but the album is recommended for its general ease and — at its best — flowing strength. The notes list a *Sit Right Down and Write Myself a Letter* that isn't on the LP. (Norgren 12" LP MG N-1055)

**Peanuts Hucko**

*Let's Dance; Bugle Call Rag; Don't Be That Way; King Porter Stomp; Stompin' at the Savoy; One o'Clock Jump; Sheik of Araby; More Than You Know; Someday Sweetheart; Sweet Georgia Brown; Whispering; China Boy*

Rating: ★★ ★

*A Tribute to Benny Goodman* presents Peanuts Hucko in the role of Benny Goodman backed by a band containing several Goodman alumni in arrangements that are by this time of this year as familiar as the details of the Rainier-Kelly wedding. First side has six full band tracks with trumpets Butterfield, Griffin, Maxwell; trombonists McGarity and Cutshall; reeds Shertzer, Yaner, Klink, Richmond; a good rhythm section of Hyman, Lowe, Hinton, and Lamond.

Solos, all able, are mostly by Butterfield, McGarity, Klink, Richmond, and Hucko. Last six have just Peanuts and the rhythm section with Hyman making like Teddy Wilson.

Everything on the LP is accurately professional and musically in context with the aim of the tribute. But I fail to see why this should be added to any library that has any of the multiple versions of these tunes by Goodman himself, except perhaps to contrast Don Lamond's excellent drumming with the less than optimum percussion on several of the original Goodman sides.

But even that improved aspect really isn't enough to warrant recommending this to anybody who buys on a budget. I'd have been more enthusiastic about Peanuts Hucko playing Peanuts Hucko. And let's face it, gentlemen, is this really a "tribute" or just an attempt to cash in on the Goodman year? (*Grand Award 12" LP 33-331*)

**Ahmad Jamal**

*Perfidia; Love for Sale; Rica Pulpa; Autumn Leaves; Squeeze Me; Something to Remember You By; Black Beauty; The Donkey Serenade; Don't Blame Me; They Can't Take That Away From Me*

Rating: ★★ 1/2

On his first 12" LP, pianist Jamal is assisted strongly by guitarist Ray Crawford and veteran bassist Israel Crosby. Potentially this could be a uniquely rewarding trio, but in actuality, it's frequently a frustrating one. There is a surfeit of rhetorical effects — relentless pizzicato guitar, for example, is a frequent and irritating background device that cuts harmfully into whatever line is being built. When he's released from this constricting role, Crawford indicates he can be an effective soloist.

Jamal himself is a pianist of warmth and personal, somewhat oblique, charm at his best. He takes a Garner-like pleasure in playing with the meter in

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a way that creates a lot of "waits," but always pulsates. He has a tasty feeling for changes, and when he's not fussily shooting for a corner pocket, he has interesting conception. But at other times, he breaks his line into unnecessarily repetitious rhetorical figures that verge close to cocktail pianist cuteness. Crosby is firmly full throughout.

To Jamal's program-making credit is his choice of Duke Ellington's lovely *Black Beauty*, but here, too, the performance is marred by Jamal's excessive attention to overshaping details at the expense of creating an organic whole. On every track his approach is much too stop-and-go rather than flowing. It might surprise Jamal himself and would also likely increase his musical stature if he'd just let the trio blow on a record date and forget the cooky cutter. Recorded sound is shrill. Rating for this would have been higher under *Packaged Goods* because this is a better than average pop trio, but so far it relies on too much filigree work to rate serious attention as a jazz unit. (Epic 12" LP LN 3212)

## Krupa and Rich

*Buddy's Blues; Bernie's Tune; Gene's Blues; Sweethearts on Parade; I Never Knew*

Rating: ★★★

Saving sides of the set are the last two, on which drummers Gene and Buddy and a group consisting of Flip Phillips and Illinois Jacquet, Roy Eldridge and Dizzy Gillespie, Oscar Peterson, Herb Ellis, and Ray Brown play up to their capabilities, rather than engaging in meaningless and uncertain battles of noises.

The drum solos are altogether too long on the first three, although the horns occasionally add life. *Sweethearts* gets a strikingly funky intro, then proceeds into some finger-snapping piano from Oscar, a straight-muted straightforward contribution from Roy, controlled Jacquet, good Diz, in which is interjected an unexpected double-time segment, and a rousing closing.

*Never Knew* follows much the same pattern and tempo, with Flip in the tenor spotlight.

Obvious lack of planning and too-long stretches of drums mar what could have been a topflight presentation, as *Sweethearts* proves. (J. T.) (Clef 12" LP MGC-684)

## Billy Maxted

*Washington and Lee Swing; Ja-Da; Panama; Scingin' Rose of Texas; Satanic Blues; Battle Hymn of the Republic; Just Hot*

Rating: ★★★

*At the Jazz Band Ball; Basin Street Blues; Big Crash From China; Muskrat Ramble; Yankee Doodle Dixie; Black and Blue; I've Found a New Baby; Hindustan*

Rating: ★★★

First LP is called *Jazz at Nick's* and the second is titled *Dixieland Manhattan Style*. Personnel on both is the same: pianist-arranger Billy Maxted, clarinetist Sal Pace, trumpeter Chuck Forsyth, trombonist Lee Gifford, drummer Sonny Igoo, and bassist Charlie Traeger. The music as a whole fortunately has a minimum of the hokum Maxted has been injecting in some of

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—Wilder Hobson, SATURDAY REVIEW

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his previous sets this season. This is mostly straightforward, happy Dixieland with a good beat, thanks particularly to Igoe.

Of the soloists, Pace is effective in middle and lower register but unimpressive up above. Forsyth is a useful, forthright trumpeter of no particular distinctiveness of style, but he fits in well here. Gifford plays lusty trombone, again with no immediately identifiable style of his own. Maxted's piano is enthusiastic, often to the pounding point. Traeger's full tone is an asset. In the second set, Sonny has a soundly conceived but still too long solo on *Big Crash From China*. Less edifying is Pace's showcase on *Found a New Baby* which even has a *Sing, Sing, Sing* type lead-in. The first set is slightly more rewarding than the second. Both are agreeable recitals but several leagues short of, let's say, the Bluebird Muggsy Spanier Ragtimers. (Cadence 12" LPS (CLP 1012, 1013)

**Sonny Stitt**

*There'll Never Be Another You; The Nearness of You; Biscuit Mix; Yesterdays; Aftercards; If I Should Lose You; Blues for Bobby; My Melancholy Baby*

Rating: ★★★★★

On the first side, Sonny is backed by Hank Jones, Wendell Marshall, Shadow Wilson, and Freddie Greene. On the last four, Freddie is absent. Of all the modern altoists unabashedly in the Bird tradition, Sonny is the most authoritative disciple, but he also is so committed to almost all of the vocabulary of Bird that there seems little likelihood Sonny will ever emerge as an original voice. Yet, judged as a direct continuer of Bird's style, Sonny is an exciting asset to the contemporary scene.

On these freely improvised tracks—and fortunately there's plenty of elbow room in terms of space for each number—Sonny blows with strong emotional impact, intense rhythmic power, and a driving, sharp-edged flow of Bird-shadowed ideas. The rhythm section is excellent and there are several fine solos by Hank. Leigh Kamman's otherwise good notes err twice. Greene is on the first, not the second side. And Sonny is not a member of the "cool school." He's as hot as any jazzman can be without being radioactive. He should, however, stick to the alto in person as he does here. (Roost 12" LP 2208)

**Joe Wilder**

*Cherokee; Prelude to a Kiss; My Heart Stood Still; Six Bit Blues; Mad About the Boy; Darn That Dream*

Rating: ★★★★★

Having had the sense to give Joe Wilder his first LP is another mark of a&r distinction for Savoy's Ozzie Cadena. Wilder, whose band experience includes stays with Les Hite, Lucky Millinder, Sam Donahue, Hampton, Herbie Fields, and Basie, has spent the last three New York years in pit bands, TV, and recording work. On this wonderfully individual set, Joe is excellently backed by Hank Jones, Wendell Marshall, and Kenny Clarke. Wendell is heard in several capable solo statements while Jones is superb throughout. Hank continues to evolve into one of the major pianists in jazz.

Joe has a beautiful, proud-to-be-brass tone; conception that is fresh and always building; and above all, that rare

quality that combines flowing, singing lyricism with drive and swinging strength. Though he makes it at any tempo, he is especially commanding on ballads on which he is sometimes like a modern Frankie Newton in terms of his penetrating sensitivity. An unusual success is *Six Bit Blues*, a long, wholly relaxed, integrated blues in 3/4. (The *Blues* track also contains a growl chorus by Joe, one of the few hornmen left who can do that kind of muted work convincingly.) Very good sound. In an era when many styles blur into each other, Wilder is maturely his own man. (Savoy 12" LP MG-12063)

**Mary Lou Williams-Don Byas-Buck Clayton**

*Mary's Waltz; Just You, Just Me; Lullaby of the Leaves; Why; Chick-a-Boom Blues; Pukation Du Rythme; Bonds et Re-Bonds; Qui?; Choca Sonora; Blues en Cuivres; Relax Alex*

Rating: ★★★★★

On the first half of *Messin's Round in Montmartre*, Mary Lou Williams, Don Byas, bassist Alvin Banks, and drummer Gerard Pochonet blend warmly in a relaxed series of slow improvisations on four tracks, while Mary is heard with just rhythm section on two. Byas, an expatriate for several years now, plays with rich, full tone, and an unhurried flow of ideas. It's good to hear his Hawkins-based, strong horn again. Mary is a variegated joy from her bittersweet *Waltz*, and undulating *Why* to the down-home humor of *Chick-a-Boom*.

The less successful second side has veteran French tenor Alix Combelle in charge of a big band featuring Buck Clayton in arrangements by Buck. The band is well-meaning and the loose, spare and quite familiar lines by Buck help it give the illusion of swinging, but it is essentially a derivative, rather dated-sounding unit. The recording balance could have been much better. There are, however, several very good solos by Buck. Combelle, another big-toned tenor in the Hawkins-Byas vein is forceful but lacks imaginative freshness.

One of the better tracks is *Blues en Cuivres*, which sounds like a good potential score for the present Basie band. Package is sloppily annotated with no recording dates, no composer credits or full personnel on the second side, and otherwise sketchy information. (Storyville 12" STLP 906)

**Phil Woods**

*Woodlore; Falling in Love All Over Again; Be My Love; Slow Boat to China; Get Happy; Strollin' With Pam*

Rating: ★★★★★

*Woodlore* is the first 12" LP of his own by the most consistently impressive of the younger altoists. It is also the first set on which Phil is the only horn present. The rhythm section, which in temperament and intensity of pulsation is just right for this context, consists of John Williams, Nick Stabulas, and Teddy Kotick. Bassist Kotick in particular is superb. Woods plays with slashing emotional power, swings deeply, has individuality of conception and style and, above all, can shout when the occasion demands. His roaring *Get Happy*, for example, taken way up at a tempo not too many hornmen can sustain imaginatively, is an experience of



unusual undiluted force that is close to ferocity.

Unfortunately, Woods plays only one slow tempo track, Neal Hefti's *Falling*, on which he is relaxed but no less intense than he usually is. *China* and *Be My Love* would have benefited from a slower tempo, as would thereby the whole LP in terms of program balance. Another horn would have also helped over a 12" expanse, although Woods certainly can handle this much solo space better than most jazzmen his age. The two competently casual swing-inducing originals are by Phil *Strollin'*, especially comes off with joyful conviction. Good notes by Ira Gitler. Recommended. (Prestige 12" LP 7018)

### Young-Wilson-Eldridge

*I Guess I'll Have to Change My Plan; I Didn't Know What Time It Was; Gigantic Blues; This Year's Kisses; You Can Depend on Me*

Rating: ★★★★★

The Jazz Giants '56 comprise Lester Young, Roy Eldridge, Teddy Wilson, Vic Dickenson, Jo Jones, Freddie Green, and Gene Ramey, and a better-knit assemblage would indeed be hard to conceive. As the notes point out, this is the first time Pres and Roy have recorded together, and for some 20 years, someone has been goofing.

This is one of the records of this or any other year, and it is difficult to imagine a group playing much better than this one gets on *You Can Depend on Me*. All the good qualities which we usually ascribe to jazz—vitality, swing, ingenuity, rhythmic variety, and impeccable improvisation—are present here. Rest of the tracks are not far below this remarkable level, and it is really unfair to point out high spots, although the unvarying consistency of Roy and Pres should be mentioned. Especially note Young's opening statement on *This Year's Kisses*—it contains all the loveliness and feeling for music one could wish.

Suffice it to say this collection belongs in any and every library.

The notes err, by the way, in stating that Pres and Dickenson never have recorded together before—they appeared on some Philo sides under Pres' leadership a decade ago. (J. T.) (Norgran 12" LP MGN-1056)

## Billy Taylor Now A Music Publisher

New York—Pianist-writer Billy Taylor has established Soundpost Music, a publishing firm, in partnership with music publisher Charles Hansen, who will distribute the new firm's product.

Taylor, whose work has been published by Hansen for some time, will transfer 65 or 70 of his tunes to Soundpost, to make up the basic catalog, along with several originals by other musicians, including Chicago bassist Johnnie Pate.

Composer Lonnie Levister is also preparing a folio on orchestration for Soundpost, and Herbie Mann is working on the first jazz flute book ever assembled. Other jazz writers' originals will be added to the catalog, and new folios will be commissioned.

## Counterpoint

By Nat Hentoff

**Notes Between Sets:** I agree with those of the Negro press who write that Nat Cole was wrong to agree to play any dates on the Heath-Christy-Four Freshmen tour that he knew in advance would be before segregated audiences. No artist of whatever color should encourage Jim Crow in this manner.

The Negroes of Montgomery, Ala., walk rather than ride on the buses. None of us ought to make bread of Crow. I respect Norman Granz for refusing to have JATP play before segregated audiences, and I have great admiration for English altoist-leader Johnny Dankworth for having refused to play South Africa last year.

I do not have respect for those English bands that did play the land of apartheid nor for Johnnie Ray who toured there recently.

**WHATEVER HAPPENED TO:** Dodo Marmarsa, Joe Albany, Al Haig, Mary Ann McCall? If anyone knows, please write.

I'd also like to hear from anyone who has views concerning revivalist jazz, its validity, its future. I've been changing some of my views on this subject, aided by communications from Dick Welstood, Wally Rose (whom I asked for a statement), and Dave Welsh of Harvard. Before formulating my ideas into a column, I'd be interested in any expressions of opinion from musicians and listeners, pro or con.

A third area in which I'd appreciate the views of any of you concerns André Hodeir's *Jazz: Its Evolution and Essence*. Although Ralph Gleason strongly disagrees, I feel the book will be with us for a long time as the first largely successful analytical book on the morphology of jazz. The earlier, less complete and probing but quite helpful *American Jazz Music* by Wilder Hobson unfortunately has been long out of print.

I intend to do a series of columns on several aspects of Hodeir's book, including some ideas of his with which I take considerable issue, but before beginning, I'm curious to learn the reactions to the book from its initial American readers.

**DAVE BROEKMAN**, composer-conductor, who handles the music for *Wide World* for bread and directs the vital *Music in the Making Series* (new works by young composers, classical and jazz) at Cooper Union, had a recent point to make:

In view of the importance of pulsating rhythm to jazz, he said, why have so few jazz units experimented with larger rhythm sections?"

Except for the occasional proclivity of modern jazzmen for Afro-Cuban-type additions to their rhythm sections, custom still keeps most jazzmen to the conventional one-drummer rhythm section. Brockman believes that with several percussionists in a section, limitless rhythmic possibilities would develop as the beat was broken down into variously fissured component parts and then rebuilt organically and polyrhythmically into all kinds of newly stimulating foundations for improvising soloists.

Continuing a line of thought introduced into this column by the Rev. Nor-

## Ericson Takes U. S. Combo To Europe

New York—Swedish trumpeter Rolf Ericson has left the Les Brown band to lead a combo of American jazzmen in a three-month tour of Europe. Flying May 25 from New York will be Rolf, Cecil Payne, Duke Jordan, John Simmons, Kenny Clarke, and ex-Hampton vocalist, Ernestine Anderson.

The tour begins June 1, and its Swedish promoters have guaranteed three months. An option for next year will be dealt with before the end of the summer.

man O'Connor, Quincy Jones of the Dizzy Gillespie band writes from East Pakistan: "I've run into a lot of folk music from the natives, and I really think that some of the eastern music should be combined with jazz."

**I GOOFED IN THE** ★★★★★ review of the Zoot Sims-Bob Brookmeyer LP on Dawn by neglecting to point out that the drummer was overrecorded. Now that I have been given half-stars to juggle, that LP would have received ★★★★★ on a rerun. . . . It's really a shame Granz doesn't record the Oscar Peterson trio in a club. On a recent night at Basin Street, I was woven into voluntary immobility by the sensitive, swinging, and extraordinarily flowing interplay among Oscar, Ray Brown, and Herb Ellis. Yet much of this rare room temperature bouquet is lost in a studio because of Oscar's tendency to become chilled at the sight of a control room.

My congratulations to Bill Savory, head of jazz at Angel, for refusing to be stamped out by issuing only 12" LPs. Bill believes, and I agree, that form follows content and that some jazz albums make much more musical, programmatic sense as 10" sets. It's ridiculous to merchandise jazz like Grandma Moses paintings or economy-size Wheaties.

**ADD TO THE LIST** of creative jazz clubs around the country the Contemporary Jazz society of Hamilton, Ontario. Arlene Travers writes of their first concert, which featured local musicians: "The response was excellent; we had accommodations for only half of the people who came. The audience ranged from 13-year-olds to college professors."

**Take-Off Quotes:** Duke Ellington in the *Christian Science Monitor*: "In jazz today you need everything you can get. You need the conservatory—with an ear to what's happening in the street." . . . Miles Davis to a reviewer in a night club: "Don't listen too hard. If it's good, you won't have to." . . . A lady in a letter to the editor of *Harper's*: "Please treat jazz simply as though it existed."

**Capsule Review:** Bobby Short, like Mabel Mercer, is a visually and dramatically effective entertainer. But since he is not an especially creative or sensitive musician, his singing and piano don't make it on records. His natural habitat is East Side clubs like the Hotel Beverly where he came for four weeks and will stay for 17 until June 3. Unlike George Frazier, my taste for chi-chi entertainers like Mabel Mercer and Bobby Short is limited, but then, I don't dress well either.

## Barry Ulanov

A CONCERT and an announcement held my imagination the week in which this column was written.

The concert was one of the last of the New York Philharmonic Symphony orchestra of the season, devoted, all of it, to the performance of the *Third Symphony in D Minor* by Gustav Mahler. The announcement was from Fantasy Records, saying, "John LaPorta, one of the most highly regarded of modern jazzmen, has been signed by Fantasy Records to an exclusive contract and will begin recording for them this month."

The connection should be clear in a few lines.

**THE CONCERT**, to begin with, was remarkable for its concentration on one work. How often does an entire program of a symphony orchestra consist of just one composition? The answer is obvious and so is the unfortunate fact that the 75-minute masterpiece which is Mahler's *Third* is almost never done, here or abroad. It was done this time, however, done to a turn, by Dimitri Mitropoulos and the Philharmonic, with sweet-voiced support by the Westminster choir and mezzo-soprano Beatrice Krebs.

It was Mitropoulos' master outing of the year, bold and adventurous program-making supported by firm and fleshy conducting that revealed a work of great depth and finish.

Mahler was that sort of composer. He has a solo singer or chorus in four of his nine symphonies, and his *Song of the Earth*, one of the most deeply moving of his works, is really a symphony for tenor, contralto, and orchestra, alternating the solo voices with the movements.

He masses as many instruments as he needs for his purposes, shifts from ponderous symphonic statement to lilting dance tune at will, with his own change of mood changing his audience's temper as well.

**FEW COMPOSERS** in the history of music have been so daring as this one, who was also a distinguished conductor and knew his craft superlatively well. Few who have been daring have lasted so long as more than a novelty as this one, who died in 1911.

To Mahler we owe much of the impetus for the 12-tone school. Without him, it's unlikely that Schonberg, Berg, and Webern, their friends and disciples, their admirers and imitators, would have developed so quickly, or so well, or would have found as much appreciation as they have as soon as they have. In a sense, Gustav Mahler ran interference for the 20th century in music, making some of its finest and freshest moments possible because of his courage, foresight, and large-scale imagination.

Now, it is too soon to say whether or not John LaPorta or anyone else in jazz will ever achieve the rank of a Mahler, will ever deserve really to be talked about in the same breath (to coin a phrase).

**BUT ONE THING** Mahler and LaPorta have in common: their freedom from musical convention, their willing-

## Dorham Prophets Ink With ABC-Paramount

New York—Trumpeter Kenny Dorham and his new group, The Jazz Prophets, have signed a one-year contract with one-year options with ABC-Paramount. On the first session were Kenny, Dick Katz, J. R. Montrose, drummer Arthur Edgehill, and bassist Sam Jones.

ness to experiment freely but always with a sincere and healthy respect for the men of quality and high achievement who went before them.

As do very few persons I know who may be said to be out-and-out modernists, John respects the past in jazz. He is genuinely at ease in the most demanding modern setting—one in which there are no holds barred, no rules fixed. And, in recent years at least, he has fallen happily into place in frames as far removed from his natural one as strictly orthodox Dixieland, orthodox as to tune, tempo, order of solos, even, if necessary, as to the basic lines—the very notes—of the solos.

He has become a widely tutored, wisely balanced jazzman, definitely of his own time and place but with more than a casual understanding of, and ease in, the music of earlier men and climates.

**AS A COMPOSER**, LaPorta is among the handful with the necessary background, practice, or conviction to write long, large-scale pieces, pieces well enough developed to justify their length. A dirge for large band he wrote a few years ago, to express his grief at the passing of a dear friend, expressed more than grief; it also demonstrated John's considerable gifts in writing for a big band and writing outside the limits of the fixed chorus, 12-bar or 16 or 32, and the three-minute, record-side length.

I don't know whether Fantasy, in taking John on, has given thought to what he can do as a composer of more than tidbits with which to get sessions going or routines for a trio, quartet, or quintet. I don't know whether this is the time in John's career for him to begin putting down his meditations and musings in extended musical form. I do know that we are about due for somebody to do something of the kind and that he is one of the most likely nominees to do the job.

**EVERYBODY WHO** ever has listened to a session squared away and leaping into timeless accomplishment knows how exhilarating 10, 15, even 40-minute performances can be.

A certain number of my contemporaries may remember with the same sort of pleasure I do the inspired broadcasts Artie Shaw used to blow out of Levaggi's in Boston when one number, or at most two, would occupy a half-hour remote. And lots of you are bound to have more than merely accepted Duke Ellington's, Ralph Burns', Pete Rugolo's, and George Handy's attempts to talk in longer segments than the sputtering, stammering three-minute record permitted. Why not encourage others to bring these attempts up to date? Isn't there room for a Gustav Mahler in jazz? That is, a swinging one, of course.

## The Devil's Advocate

By Mason Sargent

**Small Combos from Percussion to Strings: Bach for Percussion** (Audio Fidelity 12" AFLP 1812) is the application of John Klein's theory that "the architectural design of Bach's music is so strong and so perfectly constructed that the use of pitched instruments is not required in performance to exhibit . . . such perfection."

Here he has transcribed some of Bach's organ works for percussion, and they are plangently performed by the New York Percussion ensemble—including Saul Goodman of the N. Y. Philharmonic—conducted by Harold Glick. This venturesome set will particularly excite drummers, engineers, and children.

An unusual collection of four Hindemith sonatas for trumpet and piano, viola and piano, clarinet and piano, bassoon and piano is *Hindemith* (Concert Hall Society 12" LP CHS 1250). The performances are expert and the music is a delight, evoking a releasing range of moods.

Volume I of an important series devoted to the six string quartets by Bartok contains the first and second, strongly communicated by the Hungarian-born Vegg quartet. Included is an excellent analysis-booklet of all six quartets, taken from composer Halsey Stevens' brilliant book, *The Life and Music of Bela Bartok* (Angel 12" LP 35240).

The Armenian State String quartet performs, with what could be termed idiomatic passion, Borodin's *Quartet No. 2* and Shostakovich's *Quartet No. 1* (Angel 12" LP 35239) . . . And one of the more rewarding presents of the Mozart Year is Julius Baker's recording of the three Mozart flute quartets with Harry Zariet, violin; David Mankovitz, viola, and Ralph Oxman, cello (Period 12" LP SPL 728).

**Keyboards:** On three 12" LPs, Walter Gieseking interprets *The Piano Works of Ravel* (Angel 3541) in a performance of magnificent lucidity and sensitiveness. The accompanying illustrated booklet is a charming and instructive bonus . . . Also recommended are *The Music of Frescobaldi* and *Scarlatti* played with crisp strength by Sylvia Marlowe (Capitol 12" LP P8336); Schumann's *Davidbundler Dances* and *Symphonic Etudes*, performed with the requisite romantic elan by Rudolf Firkusny (Capitol 12" LP P8337), and a welcome, wonderfully alive Bartok program of 14 *Bagatelles*, *Romanian Folk Dances* and *Romanian Christmas Carols* resiliently played by Hungarian-born Tibor Kozma (Bartok 12" LP BR 918).

**Orchestral Accents** by Richard Korn (Farrar, Straus, and Cudahy, 158 pp. text, 114 pp. illustrations, \$3.50) is a clarifying, absorbing study of accents (attack, volume, tone color, duration) as used in the work of various composers from Haydn and Mozart to Aaron Copland . . . A much-needed *Panorama of American Orchestral Music* has been issued in three volumes (Allegro-Elite 12" LPs, 3148, 3149, 3150) that travel from Francis Hopkinson (1793-1791) to the present.

## Jeri Also Likes Tjader Quintet

# A Trio, Billie, Mel Ring Southern Bell

By Leonard Feather

AS FAR AS the *Blindfold Test* is concerned, there are two breeds of singers: the kind for whom you have to play nothing but vocals, because that is their only area of interest and information, and the kind for whom you safely can mix the vocals with instrumentals, conscious that you'll get an honest, intelligent, and perceptive reaction to all the records.

Naturally Jeri Southern, a fine pianist and a wonderfully honest person, belongs in the second class. The following observations were made during her last visit to New York. Jeri was given no information, either before or during the test, about the records played for her.

### The Records

#### 1. Mel Fitch. *Lucky to Be Me* (Wing).

I don't think I've ever heard that singer before, but I don't think he should record with a small group because he's definitely a big band singer. He sometimes approached the jazz field, and he did some interesting things with his voice, which wasn't too bad, by the way; but he threw everything in but the kitchen sink. It was too crowded with notes and gimmicks. About two stars, I'd say.

#### 2. Ted Heath. *Malaguena* (London).

What do you say about a record like that? It sounded first like a marching band, then it sounded like Muzak, then it sounded like Stravinsky, then it sounded like the sound track from *The Lost Weekend*. I can't imagine whose band that was. The band played well—I liked some of the record, the part that sounded like Stravinsky, but there was no continuity and nothing happened, in spite of all the noise. Two stars.

#### 3. The Trio (Hank Jones, Kenny Clarke, Wendell Marshall). *Now's the Time* (Savoy).

That's a great record. That sounds like a record I should know. It sounded like Oscar Peterson, but whoever he was he's an awfully, awfully good pianist. I loved the way he used his left hand sparingly, but to great effect. The drummer and bass were also very good. I love to hear somebody play that way—even when a lot of notes are used, they still mean something; it's not just a lot of running up and down the keys. I'll give that five stars.

#### 4. Cal Tjader Quintet. *Moten Swing* (Fantasy). Brew Moore, tenor; Sonny Clark, piano.

That sounded a little bit like Terry Pollard playing piano, but I couldn't tell from the vibes whether it was Terry Gibbs or not. I don't know who was playing saxophone, but I liked the whole record. I love the way he—or she—filled behind the solos on piano. And the record was nice and relaxed. Four stars.

#### 5. Billie Holiday. *Come Rain or Come Shine* (Clef).

Billie is my idea of a jazz singer,



Jeri Southern

whatever that means. Some people tell me that I am, but I'm not. Billie sings with such honesty, like "this is the way I feel, and if it sells two records that's all right with me." I like that little way she has of sometimes sounding like "I hate you," y'know? I really would rather hear Billie sing sadder songs than this, but it's a great record. I'll give it five stars.

#### 6. Woody Herman and Erroll Garner. *I Hadn't Anyone Till You* (Columbia).

I see no reason for a record like that. It sounded like some important person they wanted to record because of his name value, or something. Who was it—Willie Mays? or Adlai Stevenson? . . . Was that Erroll Garner? It sounded like him, and it was a pretty background, but this is not a singer. One star.

#### 7. Villegas. *Chopin Prelude* (Columbia).

So who's trying to be funny? If that was meant to be a humorous record, I enjoyed it, but otherwise I have nothing to say for it. I don't know what was accomplished by that whole thing. It just means nothing from beginning to end. It sounds like some good pianist being playful; it could be anybody. One star.

#### 8. Charlie Ventura. *We'll Be Together Again* (Norgran). Mary Ann McCall, vocal.

I don't think that's one of Mary Ann's best efforts. I get the feeling that when they record her, they should try and get a Woody Herman sound. I don't like that song either, and the band sounded out of tune to me. But I love the way Mary Ann sings; I always have. She sings with an authority that nobody else has. Give that three.

#### 9. Mel Torme. *I Got It Bad* (Bethlehem).

Now there's a singer! I think Mel is the most sensitive, sincere, artistic singer in the country or anywhere. I've never heard him do anything badly. I object to singers changing lyrics

or throwing in extra lyrics or words or changing melody lines, but whenever Mel improvises or rearranges something, it makes me wonder why the song wasn't written that way, he does it so well. He's just great! And that arrangement was well done. That's a five-star one.

## Bookers Unfazed By Attack On Cole

New York—The recent attack on Nat (King) Cole in Birmingham and the White Citizen council's attempt to ban rock and roll music has had little, if any, effect on booking activities in the south.

It was learned, however, that Bill Haley definitely had decided not to take his Comets now appearing with *The Biggest Rock 'n Roll Show of '56*, into segregation areas. Haley said this was done to avoid trouble, for his is the only white group in the package.

Most bookers around New York were reticent about making any statements regarding the Cole incident as it affected booking schedules or about the attacks on rock and roll. They indicated that they were adopting a less-said-the-better attitude concerning the issue.

One agency head, however, said that not only will he continue to play the south but he also was sending in an all-Negro band. "Actually," he said, "the Cole incident was only one little situation. As a whole, the south has opened up tremendously. There are fewer Ku Kluxers."

He also pointed out that his shows are always protected, that these arrangements are made before any group is booked into an auditorium, and that he has "no fights, just good, clean shows."

## Pete Jolly

(Jumped from Page 13)

kids aren't permitted to buy? If jazz is brought to more and more schools and colleges, a whole new audience is being created, an audience not just for today but for the future.

"PERSONALLY, I think jazz is destined for the concert platform. Bringing jazz to the people in concert form engenders more respect for the music and, as a result, the music as a whole will benefit."

Right now the crew-cut 22-year-old is most eager for his trio to be successful. His opening run at Zardi's in Hollywood earned it many admirers, and the current stint at the Tiffany is sure to bring 'em back for more.

When the time comes for a road trip, they'll go happily. But, says Pete, "The West Coast is home to my wife, Judy, and me, and it'll probably always be that way. After all, this is where I struck paydirt."

## Why Fidelity?

By Michael Levin

"WHAT'S A GOOD hi-fi record? is a question every record store clerk hears until it's coming out of his ears. And the sad part is that most of the people who ask the question really seem to feel there is something special about hi-fi music, that it and it only contains the soft thump of witchdoctors bubbling in unison, or the shrill shriek of filmlily dressed blondes.

There is, of course, no such thing as high fidelity music. There is only music put on records in such a way that it plays with a more brilliant natural sound in your home.

What's a good hi-fi record? One on which the music is played well naturally. There has grown up in recent years a whole crew who put down mercilessly anything which is not recorded flat to 20,000 bicycles, plus or minus two domiciles.



Levin

There are the gentlemen who write reviews for the *New York Times*, *High Fidelity*, and the *Saturday Review*, and loftily dismiss something as completely unacceptable to youah libwawy, dahling, since it just has the mustiest old recording.

On numerous occasions, these gentlemen have urged me to race out and throw away my 78s of something for the supersonic, lowlutch, unimicrophonic version just released using the AES-RIAA-NAB curve.

Unfortunately, the damn 78s have better music on them—despite the scratch, the hissing, the nuisance of changing them frequently. Case in hand: Furtwaengler's magnificent version of the Beethoven 5th made with the

Berlin Philharmonic back in 1937. It is far superior to his later version with the Vienna Philharmonic on HMV LP 9. I happen to prefer it to any of 20 or so versions currently available on LP. Throw it away for an LP? Are you out of your ever-loving mind? I keep a couple of LPs around of Toscanini and Koussevitzky playing it, for the unwashed who occasionally pass through my living room. But if you like Beethoven, man, you gotta go for the Furtwaengler.

SOME SMART CRITIC was dismissing Ansermet's *La Valse* the other day as being unacceptable, since it was made in 1947, though it is an LP. Do me the kindness of listening to the famous old Koussevitzky version on shellac and the new Munch version on LP. Neither of them begins to get out of the music what Mr. Ansermet does. The Koussevitzky is faster, right. The Munch has more frequency response, granted.

But choosing records for this reason is like saying a woman is more emotional because she wears bigger diamonds, or has a lower alcohol capacity. The rate of rice growth in Borneo does not cause rainfall on Ohio.

Ansermet's *La Valse* is a stunning demonstration of what a change in tempi and choice of dynamics can do to bring out all the nuances in the piece. Looking at the score, it seems to me Ravel would have liked this, even if he hadn't thought of it that way in the first place. So perhaps Ansermet's recording doesn't have the shimmering sheen of the Munch—but it packs in an awful lot more music—or isn't that point any more?

Let's get down to specifics: so whadda you think is a good record to have around, say big band style Kenton? Leaving all musical judgments out, Kenton's recording balance is so thoroughly dedicated to getting every last high and low that the middle range gets a very unhappy, thin sound.

THIS, INCIDENTALLY, is a common problem with so-called hi-fi records. The cats are so busy knocking themselves

## Krupa Waxes Series For Granz Labels

New York — Gene Krupa and Norman Granz have laid plans for a recording program in which the drummer will cut a series of sessions for Granz' Clef and Verve labels, many of them on the west coast.

Already recorded is a session of 12 sides in the swing idiom, Gene using an 18-piece studio band and featuring Anita O'Day and Roy Eldridge on many of the tunes with which he was associated during the late '30s, among them being *Let Me Off Uptown*.

Besides these swing items, Krupa will do an album of light classics for Granz, using a larger orchestra. Then, in contrast, he'll do a Chicago-style jazz LP on which he'll probably use "the boys from Condon's" and, with Ella Fitzgerald, *A Tribute to Chick Webb*.

## Captain Andy Role For Paul Hartman

New York — Dancer Paul Hartman has been signed for the leading role of Captain Andy in Guy Lombardo's production of *Show Boat*, scheduled to open June 21 at the Jones Beach Long Island amphitheater.

The Ferber-Kern-Hammerstein classic will also feature David Atkinson, Helen Raymond, Marie Foster, Helen Doudy, and William Smith. Production will be supervised by Lombardo, who also will conduct the overture at every performance with an augmented band of 35 musicians.

out getting that last flute and bass drum note in, they completely neglect to note that the saxophones sound like they were being strained through old dish cloths.

There's gotta be a whump to a sound, as well as a wheep and a whoom.

Accordingly, a sample: Neal Hefti's *Hot and Hearty*, recorded for Epic. Here is good clean recording, with a fine sense of perspective—soloists sufficiently separated from the sections to be clear, yet always registering as part of the band. Highs and lows clear and easy to take, but no awful feeling that everything is being passed through three separate mens' rooms used as echo chambers.

Its 12 sides drew only four stars from Nat Hentoff. I query not the judgment of our musical Metchnikoff. However I would like to know what big band record made this year deserves five stars and is that much better than this record? It's a big, brawling, swinging side with good solos, impressive smack to the sections, and a fantastic sense of unity for what is after all a bunch of studio musicians playing together on pickup recording dates.

I submit this one to you as a sample of what a good hi-fi record should be: good music, goodly recorded, with the goodies cleanly and easily made available for any reasonably decent modern phonograph, not just an expensively maintained pile of electronic clutter such as I waste most of my sustenance on.

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No. 88

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## Strictly Ad Lib

Jumped from Page 6)

Columbia may reissue Alec Wilder's *New England Suite* (formerly called *Grandma Moses Suite*) as part of a 12" LP . . . Jazz musicians hope that Steve Allen's taking over of the NBC Sunday night hour opposite Ed Sullivan augurs well for them. Allen's variety hour is likely to begin in June. As of present plans, he'll continue three or four nights a week on *Tonight* . . . Jim Lowe is the new host for CBS-Radio's *Young Ideas*, Saturdays, 6:30 to 7 p.m. . . . A Miles Davis record walked into the background of Channel 11's kiddie cartoon program recently . . . When CBS-TV presents its half-hour series of short UPA cartoons, you'll hear music composed by Lynn Murray, Phil Moore, Shorty Rogers, and Bob Cooper . . . There's talk that Sammy Davis Jr. may star in a TV-spectacular version of *The Bill Robinson Story* before it becomes a movie.

### Chicago

**JAZZ, CHICAGO-STYLE:** The Modern Jazz Quartet and Shorty Rogers meant exceptional business for the Blue Note early this month. They were followed by the always-reliable George Shearing, who stays through May 23, with Count Basie on deck . . . Damiron's band came in from New York to take over at Mambo City, the room above the Preview lounge, where the Dukes of Dixieland are entrenched in a 16-week stand . . . Paul Nero made a quick trip here to promote his *Hi-Fiddles* album and was completely entranced by the jazz fiddling of Johnny Frigo at the Cloister Inn.

Sandy Mosse, as skilled a tenor man as Chicago has produced, now working Mondays and Tuesdays at the Preview and weekends at Reda's Ostrich lounge with a group that includes Trigs Morgan, trombone and piano; Jerry Friedman, bass; Bill Gaeto, drums. They call themselves the *Modernists* . . . Lou Levy, back in town for two weeks with Shorty Rogers, awaiting issuance of his solo piano LP on Victor . . . John Lewis guested as speaker at Studs Terkel's University of Chicago course in jazz this month. The school's recently-formed jazz club brought Bud Powell in for its first jazz concert April 27.

Bill Russo's combo started Sunday afternoon jazz sessions at Easy Street on May 13 . . . Fred Kaz trio slated for Max Miller's Scene, with Phyllis Branch warbling . . . Town's newest jazzery is the Twelve West club, at 12 W. Maple, where singer Nan Pastor holds forth, backed by Herb Rogers' guitar. Johnny Wright trio alternates . . . Marian McPartland at the London House, where Johnnie Pate's slick trio continues on Mondays and Tuesday . . . Reopening of the fire-raised Mr. Kelly's with the Buddy Greco trio is still projected.

**DIXIELAND SHUFFLE:** With Johnny Lane and Mel Grant vacation-playing in Florida, trombonist Sid Dawson has the band at the Red Arrow in Berwyn. With him are Jim Cunningham, cornet; Bob Cousins, drums, Jack Wiggins, bass; Frank Chace, clarinet. At presstime, the piano department was in flux, with Dave Shepherd and Johnny Brock pinch hitting . . . Dave Remington, late of the Salt City Five and the Red

Arrow band as a pianist, went into Jazz Ltd., on trombone. Also in the band are Norman Murphy, a St. Louis trumpeter; Walt Gifford, drums; Ray Dixon, piano, and, owner Bill Reinhardt, clarinet . . . Drummer Doc Cenardo and trumpeter Nap Trotter, late of the Jazz, Ltd., band moved north to the remodeled 1111 club. With them are trombonist Al Jenkins, clarinetist Ernie Gollner, and pianist Floyd Bean . . . Georg Brunis, late of the 1111 club band, and Danny Alvin, late of a trio at Mickey's, headed west, winding up at the Tom-Tom club, a small establishment where the band plays from a window-sill stand to packed houses. With the trombonist and drummer are clarinetist Charles Clark, pianist Harold Benson, and trumpeter Dean Whitaker.

**ONSTAGE:** Chicago theater has indicated stagershow may be resumed for the summer months, but if so it will have to compete for acts with the Starlite Drive-In, which has been lining them up for months in advance. Current headliners at the Starlite are the Chuckles and Eddie Fontaine . . . Patachou, who has a way of making the capacious Empire Room of the Palmer House intimate, is there again until June 14, when the Crew-Cuts take over . . . Danny Thomas was a bonanza, of course, for the Chez Paree . . . Al Morgan has returned to Linn Burton's Steak House for a two-month stand . . . Folk singer Bob Gibson has joined Luc Poret and Kutie Lee on the Gate of Horn bill . . . Buddy Laine's band played another



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Chevy Chase one-niter on May 12 . . . The Weavers came in for a one-day folk song concert at Orchestra Hall, May 18 . . . Harry Belafonte's Sing, Man, Sing, here through May 28, started with a terrific advance . . . The Gadabouts, Mercury recording trio, now working regularly in the Chez Paree Lounge.

### Hollywood

**JAZZ SCENE:** Wedding bells chimed for Maynard Ferguson April 21 when he tied knot with Flo Farmer . . . Jack Sheldon is making some of the local gigs and all out-of-town dates with the Dave Pell Octet, splitting trumpet book with Don Fagerquist, who is now negotiating a Bethlehem album.

**NITERY NOTES:** Top current attraction in town is the Art Tatum trio at Jazz City . . . Cal Tjader quintet bows in at Zardi's the 18th . . . Trumpet man Teddy Buckner's N.O. combo now working a year's contract at the 400 club . . . Clara Bryant is the gal on trumpet with Bob Harvey's band at the Glendale Mel-o-dee . . . Max Bennett trio, with Nino Tempo, tenor, and Richie Frost, drums, now at the Lighthouse Monday and Tuesday nights, leaving the Howard Rumsey All-Stars free to fill concert dates up and down the coast.

Kid Ory, who leaves with band for a European tour in September, is back at the Beverly Cavern where he opened May 4 . . . Two-beat quartet at the Hermosa Inn, next-door to the Lighthouse, has Tom Riley, drums; Lyn Tarbox, trumpet; Wayne Sherman, trombone; Bill Dods, piano . . . Parade

of top super talent continues at L.A.'s Statler, where singer Bob Douglas and comic Billy Vine just closed.

**AIRNOTES:** Jazz West Coast, Sunday noon record show (KPOP, 1020 on dial) is now audible Mondays, and Fridays on 50,000 watter KCBH-FM (dial 98.7) with deejay Don Clarke spinning from 11 p.m. to midnight . . . Freshest jazz show to hit the airwaves in years is the Count Basie band's portion of CBS's Rock 'n' Roll Dance Party, heard locally Saturdays at 9 p.m. over KNX.

**WAXED NOTES:** Latest Norgran Tal Farlow album has L.A. sidemen Red Mitchell and Claude Williamson providing rhythm backing for the guitarist. Bethlehem's Red Clyde hit town for one of his renowned "panic weeks," recording day and night with Mel Torme and Frances Faye for a Porgy and Bess album due out soon . . . Stan Hoffman, former Down Beat staffer, has entered the platter field with ex-Harry James thrush April Ames on first release with tune You Are Mine.

**ADDED NOTES:** Observed: Count Basie paying high compliment to pianist Pete Jolly when latter's trio played one night during Basie's date at Zardi's. Pete's still at the Tiffany . . . Former Perez Prado-Billy May sideman, Mike Pacheco, is featured prominently on new Mary Kaye trio Decca album . . . Claude Gordon band plays dance date at Monterey Naval Air station May 19 . . . The Four Lads are at the Hollywood Palladium with the Jerry Gray band till the 20th . . . Jeri South-

ern currently singing songs of the islands at the Clouds Room in Honolulu . . . Joyce Collins and her very hip trio are held over at the Holiday room of the Hotel Knickerbocker . . . Buddy Rich's Verve album of Johnny Mercer tunes is marked for a definite early release . . . While in Hollywood, the Basie band cut another album for Granz.

**TAILGATE:** Buddy Rich's favorite greeting to Down Beat staffers: "Hi fellas, what am I doin' this week?"  
—tyman

### San Francisco

Turk Murphy left for his eastern tour with a band consisting of Ellis Horne, clarinet; Thad Wilkerson, drums; Dick Lammi, bass; Don Ewell, piano; Birch Smith, trumpet . . . Kid Ory has signed for a European tour this fall . . . The Accidentals, modern vocal group currently at Anne's 440 club, signed with Helen Noga, who manages Johnny Mathis . . . Jazz fans are talking about trumpeter Dick Williams, from the U. S. army here, who is gassing everybody at sessions.

Jazz a la Carte, with Sarah Brubeck, the Hi-Los, etc., drew 3,400 persons to Oakland auditorium arena April 14 . . . Fats Domino booked for early summer appearances hereabouts . . . Matt Dennis opened at Fack's for six weeks April 20 . . . Sylvia Syms in her first San Francisco date at the Black Hawk . . . Sarah Vaughan and Roy Milton opposite each other at the Macumba. Dig that booking! . . . George Lewis is ill and not with his band at the Tin Angel, but is expected to rejoin it soon.

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Virgil Gonzales quintet, with Mike Downs on trumpet, will fly to the University of Colorado May 5 for a one-nighter . . . Dave Brubeck doubling in and out of the Black Hawk while making concert appearances . . . Eddie Heywood brought a quartet to the Black Hawk April 22 for two weeks . . . Andre Previn in town for an appearance as guest soloist with the San Francisco Symphony orchestra.

—ralph j. gleason

### Boston

The exciting Herb Pomeroy 14-piece jazz band has started regular twice-a-week sessions at the Stable Tuesday and Thursday nights . . . Erroll Garner finished a happy 10-day stand at Storyville, and gave way to Miles Davis' quintet. Hamp Hawes, Oscar Peterson, and Stan Getz are on the upcoming roster at Storyville.

Opening date of the Ziegfeld Follies, starring Tallulah Bankhead, has been delayed a few days because of production difficulties at the Shubert . . . Busy Toshiko trekked to the University of New Hampshire for a concert, hopped down to New York for more television appearances, and was featured in the Berklee School's jazz recital, while sandwiching in her schoolwork and weekend appearances at Storyville.

—don cerulli

### Las Vegas

Garwood Van signed for another year at the New Frontier, and during Freddy Martin's month, sojourned near San Diego fishing for marlin . . . Norm Prentiss moves his group into the Thunderbird . . . Flamingo Stage bar adds the Holly Twins and Tico

Robbins combo—also a dance floor . . . Mike Werner's small band is well into the second year playing showbacks at the Showboat . . . And the Grover-Shore Trio sets up something of a record for longterming at the Desert Inn Lady Luck lounge . . . Tommy Doyle adds Genie Young as a vocalist to his threesome in the Riviera's Starlite lounge.

Four Lads broke it up at the Thunderbird during their three weeks . . . Barbara McNair won herself a return contract to sing at the Silver Slipper in the fall . . . Three Dolls came in at the Slipper for a month, stayed on for 10 weeks. And they, too, will return . . . Former thrush Joan Barton, now tours the country as "Miss Flamingo."

—bill willard

### Philadelphia

Jazz in Jersey sessions at the Red Hill inn continue to draw heavy weekend patronage. Lee Konitz and Billy Taylor were recent attractions with Erroll Garner, the Australian Jazz quintet, Lester Young, and the Al Cohn-Conte Candoli unit scheduled for upcoming weeks. May 6 saw the appearance of a swinging 15-piece band, made up of top-notch local jazzmen, playing a book of Cohn, Tiny Kahn, Neal Hefti, and Johnny Mandel arrangements. The big band is scheduled for another appearance late in May.

Stan Getz did a week at the Showboat with Dick Katz and Oscar Pettiford in the group . . . Memphis sensation Phineas Newborn created quite a stir with his local debut at the Showboat . . . Terry Morel is a hit

with the patrons at New Hope's Canal House . . . Carmen McCrae is at the Blue Note with the Australian Jazz quintet, Chico Hamilton and James Moody scheduled for future weeks . . . The Swing club at Music City featured Shelly Manne before a packed house . . . Louis Armstrong is set for a September showing at Latin Casino, marking the first time a jazz name will featured at the city's biggest and most lavish club.

—harvey husten

### Detroit

Plenty of variety these days at the Rouge lounge with recent appearances from Helen Merrill, Terry Gibbs' quintet, the Modern Jazz quartet, and the Argentine import, Villegas. Chet Baker is currently holding forth for two weeks, with groups headed by Shorty Rogers and Shelly Manne due to follow . . . Baker's Keyboard lounge featured Art Tatum for a fortnight the first of April, followed by the Jonah Jones quartet, making its first appearance locally. The balance of current billing includes appearances from the Johnny Smith quartet with singer Beverly Kenney and a repeat engagement from Ruth Price and the Lou Stein trio . . . Turk Murphy is at the Crest.

—jim dunbar

### Miami

The new Buddy Lewis trio, with Sam Krupit and Jack Wyatt on piano and bass, into the Isle de Capri hotel . . . Chuck Byrd, vibes and piano, added to the Joe Mooney group at Joe's Gate restaurant . . . Rosemary O'Reilly,

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erstwhile vocalist with the Sauter-Finegan aggregation, in town with a traveling fashion production. She's sporting the title: Miss Emerald Isle 1956.

The Mary Peck quartet into the Martinique hotel in Miami Beach . . . Trumpeter Goldie Goldfield with Jacques Donnet's orchestra at the Lucerne where Luke Salem, hailed as a vocal find, played a recent week . . . June Valli headlined the bill at the Fontainebleau hotel's LaRonde room . . . Bea Kalmus, after winding up disc jockeying chores on a local radio station, was spotted in the Blue Sails room of the Sans Souci as featured singer . . . Eddie and Rack with Nora Morales' orchestra at the Roney Plaza.

—bob marshall

### New Orleans

The Roosevelt hotel continued its name policy for its Blue room floor shows by bringing in Connie Boswell, headliner when Sophie Tucker closed. It means four weeks of "old home week" for Connie . . . Bob Hernandez and the Tribesmen opened at the Broadwater Beach hotel in Biloxi for an indefinite stay . . . Jeannine Clesi and the Melodaires journeyed over to Lubbock, Texas, to play a two-week engagement at Bob Lamont's supper club, to be followed by a gig in Dallas. The group has been augmented from a trio to a quartet.

—dick martin

### Toronto

For the first time since the Colonial Tavern began its jazz policy five years ago, the spot booked a western show—Elton Britt and Mimi Roman. But the change isn't permanent; Shelly Manne was booked to follow the western unit, and Ella Fitzgerald was slated for a week starting May 7 . . . Lurlean Hunter played a week at the Town Tavern . . . Teachers at the music school attached to the drama and music festival at Stratford, Ont., this summer will include German soprano Inge Borkh, English baritone Roy Henderson, English composer Gordon Jacob, pianist Claudio Arrau, and trumpet soloist Rafael Mendez . . . Decca's Maty's Brothers quartet were booked into the El Mocambo.

—bob fulford

### Montreal

June 23 sees the beginning of the seventh year of CBM's Jazz at Its Best. More than 400 in-person interviews have been heard on these Saturday morning record sessions . . . Terri Stevens followed Vicki Benet at the Ritz cafe . . . Marjorie Madden and Dino Vale were at the Chez Paree in April . . . Pearl Williams has returned to her familiar haunt, the Penthouse.

Jimmy Griffin, Stomp Gordon, and Jimmy Tyler all led groups in the Esquire Showbar's r&b spring lineup . . . Buck Lacombe's Jazz at Its Best All-Stars will be heard on Folkways Records and not Spartan after all. Pete Gravel, Al Baculis, Billy Graham, Yvan Landry, and Gordie Fleming complete the sextet to be heard playing eight original instrumentals . . . Maury Kaye's band has been re-signed for an extended stay at the El Morocco. Peggy Lloyd sings in the Harem room there, accompanied by jazz pianist Roland Lavallee.

—henry f. whiston



## Feather's Nest

By Leonard Feather

I HAD HOPED in this column to analyze the "20 Questions" mail, but something more urgent has come up.

Nat Cole was attacked twice last month. First, in Birmingham, Ala., by a bunch of white hoodlums (as part of their idiotic campaign against "Negro music") and then, the next week, by the country's most influential Negro newspapers, which assailed him for remarks he made after the pummeling. These papers reported that Harlem jukeboxes were boycotting Cole's records.

So the white hoodlums accomplished their objective: their sticks and stones didn't break his bones, but they led the way to the words that really hurt him. Ironically, the "liberal" New York Post had a major hand in touching off this chain reaction; I found this out during a visit backstage at the Col-Tel Heath concert in Richmond, Va.

THE PREVIOUS DAY the Post had carried, under a Page 2 banner headline: "Cole Says He Won't Join The NAACP," a story that Nat had "pointedly rejected" an appeal to join in the NAACP's fight against racism.

This was untrue, and Nat had promptly wired the National Association for the Advancement of Colored People and sent a copy of the wire to the Post. "But," he told me ruefully, "I bet they'll print it back in the sports section." They did even worse. They buried it at the bottom of Page 20, under a small two-column headline, in the first edition, and I couldn't find it at all in later editions.

What Nat said was, in part, "I am and always will be in accord with the work that you and all right-thinking organizations are doing to help all of our causes and shall co-operate with you to the fullest extent."

But very few saw that. All they knew was that Nat Cole was "kneeling before the throne of Jim Crow" (the Afro-American's phrase) and ergo, down with him, and out with his records.

THERE ARE MANY equivocal aspects to this affair. On the one hand, you can rightly point out that if the poor citizens of Nat's home town of Montgomery, were willing to go to jail rather than ride the Jim Crow buses, Nat could certainly afford, in his financial position, to refuse to play concert dates at which Negroes were either herded into separate aisles or excluded entirely.

You also can dispute Nat's assertion that as an entertainer and nonpolitician, he could do little in the fight except "crusade in my own way, as a gentleman," for if politics and art and life were that easily separable, I wouldn't be writing this column, in a music magazine, about a social problem. Jim Crow is something that touches deeply all of us who love music and people.

On the other hand, you could argue that his quiet, dignified behavior after the attack made the hoodlums look that much more shameful and that in the widespread commendation this behavior earned him in the white press,

## Wallington Makes It Steadily At Composer

New York — Pianist-writer George Wallington, currently at the Composer for four weeks, with another month in options, will return to the room for eight more weeks in October and already has been booked for 20 weeks there next year.

His trio consists of bassist Teddy Kotick and drummer Nick Stabulas.

he emerged from the mess a bigger man and did the cause of race relations much good.

You also could listen at least to Nat's suggestion that "even if they sit on separate side of the room, maybe at intermission a white fellow will ask a Negro for a match or something, and maybe one will ask the other how he likes the show. That way, you have started them to communicating, and that's the answer to the whole problem."

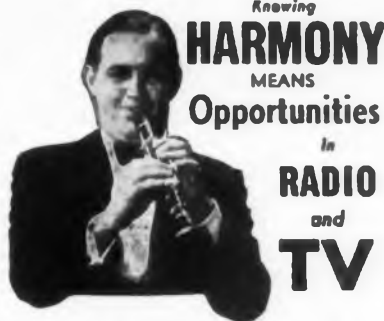
THIS IS NO clear-cut case. Instead of wounding Nat with attacks on his nonexistent "refusal" to the NAACP, the papers might well have recalled how the NAACP worked with Nat when bigots tried to scare him out of his Los Angeles house, and how he and Maria Cole stood firm and retained their home.

Instead of stimulating a boycott of his records, they could have devoted the same time and energy to organizing a boycott of all Alabama products. Instead of singling him out from among the scores of Negro artists who have played and still are playing to Jim Crow houses in the south, they could have started a campaign among all talent agencies and showfolk that could keep all name entertainment out of Dixie until integration is a *fait accompli*, just as Actors' Equity kept the legitimate theater out of Washington, D. C., until it wound up with a clear victory.

Instead of victimizing him for expressing opinions with which they disagreed, they might have remembered that freedom of speech—even the freedom to speak the wrong ideas without fear of retaliation in the form of boycotts—is a precious commodity that has been of great value in the very fight for civil rights that has them now embattled.

NAT COLE HAS suffered enough without being obliged to suffer the calumnies to which he has been subjected. It is bad enough that unlike Perry Como and so many others of his contemporaries, he cannot get his own television show; bad enough that instead of leading acting roles he is generally confined to minor singing parts in movies; bad enough that obscene signs were placed on his lawn when he wanted to live in a decent home; bad enough that vicious racists had to floor him in the middle of a song.

No matter how wrong or right he may be, this last attack, in the press, was one too many. Instead of fighting each other, let us allow Cole to work in his way while we work in ours toward the goal on which we are all agreed—the equality and dignity of man.



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## The Hot Box

By George Hoefler

JAZZ LOST a great artist, and the Order of the Servite Fathers gained a profound student of philosophical doctrine when Boyce Brown became Brother Matthew early this year. It was about three years ago that Brown gave up playing alto saxophone in smoky Chicago strip joints and entered a Servite monastery at Hillside, Ill.

The music world never gave Brown back anywhere near his due acclaim after almost 30 years of blowing his horn. There were short periods of notice by the critics, record makers, and a regular coterie of faithful followers who used to sit through one dull floor show after another because they knew Boyce played what he wanted to play during the dance set.

The truth of the matter was that Boyce also got off some fine jazz improvisations during the strip acts which pleased the girls. This is unusual, for most strippers prefer their *Pretty Girl Is Like a Melody* played straight.

AROUND 1926, when only 16 years old, Brown was a member of the Chicago Gang which included Jimmy McPartland, Bud Freeman, Gene Krupa, Benny Goodman, the late Frank Teschemacher, Joe Sullivan, the late Dave Tough, and other future jazz names. Even then Boyce was unique in that he led discussions on philosophy, religion, and poetry after the musicians were tired of jamming.

Brown joined the musicians union in 1927 and started playing at the Liberty inn on N. Clark St., with his brother Harvey on guitar, Ray Biondi, violin, and Don Carter, the leader and drummer. The Liberty was to be his musical home for the next 20 years, off and on.

The Chicagoans had all wandered off to New York by the time the depression set in and were comparing their depleted waistlines at Plunkett's, a speakeasy headquarters for nonworking jazz musicians.

BOYCE BLEW INTO town in 1931 as a member of Benny Meroff's stage band scheduled for an appearance on Broadway at the Palace theater. Among musicians, Boyce was riding high, but he was very unhappy with the type of music he was forced to play, and felt self-conscious about his reading ability. Because of his bad eyesight, it was necessary for him to move his chair quite close to the music stand and cock his head at an angle in order to read the arrangements.

He finally solved the problem by memorizing his parts when the band rehearsed and faking his way the rest of the time. This was against his musical ethics, and it wasn't long before he had joined the crowd at Plunkett's bar. The foregoing was to be his one fling in commercial bandom, and he was soon back at the Liberty inn, where he could play strictly from the heart and partake of his stout between shows.

A highlight in Boyce's music career came in 1934 when he played with trumpeter Paul Mares and His Friar's

## Herman Adds New Drummer

San Francisco—New drummer with the Woody Herman Herd is Gus Gustafson from San Francisco, who replaced Will Bradley Jr. last month.

The addition of Gustafson, who has been with Georgie Auld and Joe Burnett, and who has recorded with Brew Moore and Nat Pierce for Fantasy, brings to five the number of San Francisco musicians currently in the Herd. Others are trumpeters Dick Collins and Johnny Coppola, pianist Vince Guaraldi, and bassist Monte Budwig. Herman himself is a quasi-San Franciscan, a longtime member of Local 6 who lived and worked here for almost 10 years with the Tom Gerun band in the early '30s.

Society orchestra at Harry's New York Bar.

**THIS BAND INCLUDED**, besides the leader and Boyce, Jess Stacy, piano; Santo Pecora, trombone; Omer Simeon, clarinet, and George Wettling, drums. They recorded four sides for Okeh in Chicago. The titles are *Nagasaki*, *Reincarnation*, *Maple Leaf Rag*, and *Land of Dreams*. The latter, an original, was a tribute to New Orleans, the home town of Mares, Pecora, and Simeon. Brown's alto work on these discs caused the French critic, Hugues Panassie, to write in *Hot Jazz* in 1936, "In my opinion, Boyce is probably the greatest alto player with the exception of Johnny Hodges. It seems to me that no one has been able to produce such purely hot sounds from an alto."

There were a few other recordings, including a 1940 date (pictured in the *Life* article on Boyce) for Ben Lincoln of Milwaukee. Boyce and Wild Bill Davison, with pianist Mel Henke, made *I Surrender Dear* and *On a Blues Kick*. It was issued on Ben's label *Collector's Item*, and Ben probably is hunting like mad for the masters after the spread in *Life*.

**THERE WAS ALSO** a befuddled date for Columbia—the old Columbia—in April, 1935, which never was issued much to Brown's delight, for the sides fell far short of Boyce's idea of how jazz should be played. Around about late 1939 Boyce was chosen to play on Decca's *Chicago Jazz* album with Jimmy McPartland. They made *Jazz Me Blues*, *Sugar*, *China Boy*, and a fine recording of Boyce's favorite jam number *The World Is Waiting for the Sunrise*.

Recently, while in New York City to appear on television, Brown recorded *My Blue Heaven* with Eddie Condon's mob.

As well as writing sonnets, some of which have appeared in *Down Beat*, Boyce has several musical compositions to his credit, including *Requiem to Biz* and *Dance of the Nature Spirits*.

Back in 1939 in an interview with Dave Dexter, the saxophonist expressed his idea of playing jazz as follows. "I do not play swing music. I play as a means of expression. Music is only what one feels, and my alto is an outlet. If every musician today played what he feels inside him, the public obviously would hear unbridled jazz and eventually understand it. We need sincerity in music."

## Perspectives

By Ralph J. Gleason

THE BLUES, more than any other single element, is the genesis of jazz. It was out of the blues that the Negro made jazz music and throughout the short lifetime of this art, the blues feeling and the blues mood, if not the actual chord progressions of the blues as a song, have persisted.

True, there is much jazz today—and in times past as well—based on ballads and marches and tunes of a nonblues nature. But played straight, these were nothing more than dance tunes or march songs; played with a blues feel—and swung—with a blue-tone on the horn and a "blue" note, they were transformed into jazz tunes of magnificence and beauty.

**THAT'S WHY THE blues is basic.** The great rebellion of the modernists in the mid-40s which tore apart the jazz world into a civil war, was to try to break with the blues. The attempt was unsuccessful; the blues are still with us and always will be, but they are heightened and lightened today by the addition of the harmonic and solo concepts of the modernists who may be playing the blues but are playing it with new accents.

The blues grew as "a way to tell your story" and that's all a jazz solo is, in its simplest esthetic sense, all talk of structure and line and harmony aside.

A jazzman taking a solo is a man telling his story through his horn, and that's why the blues are still the simplest and quickest musical device to fall into in order to tell your story, modern or traditional.

**ONE OF THE** great attractions of the blues is that it is timeless, deep, and capable of every expression of man. You can sing the blues to make you happy when you're sad; you can wail the blues and whine the blues and yell and shout the blues and talk and recite the blues.

Ma Rainey could be as sad as all mothers weeping for their dead sons when she sang the blues, and Louis Armstrong could be the elemental man rejuvenating himself and turning his face firmly toward tomorrow when he sang or played his blues of hope.

When you put the blues to the swing of a big band you have another magic. Count Basie has been doing this for a quarter of a century. He began playing the blues, and he's playing them tonight wherever he is. There are new titles to the tunes, but there are echoes of Harlem and Kansas City and St. Louis and Chicago and thousands of unnamed singers and jazz choruses blown into dawn.

**HOW MANY TIMES** since the Reno club in Kansas City, Mo., in 1934 has Basie played *Swinging the Blues*? You couldn't count them. Yet he still signs off the set with it and time after time it goes so good you don't want it to stop.

The blues old-fashioned? Not until men and women and love and trouble go out of style and maybe not even then. Sure, the Basie band is an angry

(Turn to Page 40)

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# America Turns To Accordions

By Andy Arcari

THE INCREASE in sales of the accordion in recent years indicates that it has captured the fancy of musically minded Americans, young and old.

Today sales in the United States alone total 270,000 yearly. The number of persons playing the accordion in America is estimated at 1,500,000.

In the early '20s the entire accordion membership of the musicians union in three of the largest cities—New York, Chicago, and Philadelphia—totaled fewer than 100. Now these same locals boast memberships in the thousands. These figures prove that the accordion industry is a major one in the music instrument world.

A PRINCIPAL FACTOR responsible for the growth of sales and popularity of the accordion has been the constant improvement from a wheezy tone quality and crude box-like construction by its inventor, Damian, in 1829.

The many mechanical improvements in the modern accordion have made it a remarkably versatile instrument, which lends itself admirably to a concerto with the Philadelphia Symphony orchestra or to a folk song festival.

Because of diligent competitive manufacturers, accordions today are available in almost any color, style, or size at prices within the reach of anyone who desires to make music either his hobby or profession.

TO THE AMATEUR, it offers an opportunity for playing ease. This ease results from the basic principle of having a single button for the left hand to produce a major or a minor triad. Such a chord would otherwise require a finger for each note and would necessitate much practice to acquire a reasonable technique for playing simple melodies.

For the ambitious accordionist, who wants to become a professional with a future and a substantial income, the opportunities are almost limitless. Good accordion teachers are constantly in demand by large music schools that specialize in the accordion.

Accordions now are being used extensively with small and unusual combinations—for background music in dramatic plays, in the theater, or on television as well as for featured spots in night clubs and for turning out hit records for the major recording companies.

FOR THE consummate artist, a new era is dawning, an era which until recently had been closed to him because of the lack of proper musical literature to enable him to solo with major symphony orchestras.

I believe the only way to acquire music literature of major caliber for the accordion is to commission contemporary composers to write it.

Carrying out this belief, the Arcari foundation was set up in 1954 by a group of accordionists for the purpose of securing better accordion compositions. The foundation already has

awarded a prize of \$500 to Werner Heetfield of Germany for a *Rhapsody for Accordion and Orchestra*.

AT PRESENT, the foundation is offering \$1,000 in a contest which is open to all composers here and abroad, for a one-movement concerto for accordion and orchestra. The contest closes Dec. 31, 1956. Details and information can be had by writing to the foundation's secretary, Nick Fantazzi, at 14 Merion Rd., Merion Station, Pa.

The sincere desire of every accordionist, as well as everyone connected with the accordion industry, should be to help make the accordion a familiar and enthusiastically welcome instrument in the symphony, as it is now in the popular domain.

# What Happens At Convention

By Cliff Scholl

ALL EYES AND ears in the accordion world will be paying attention on May 20 when what probably will be the greatest concentration of accordion artists, teachers, students, dealers, and publishers gathers in New York City.

The American Accordion association will be having its first annual convention on that date in the Barbizon Plaza hotel.

Opening at 10 a.m. and continuing until 6 p.m., there will be on display, from the leading manufacturers and publishers, both instruments and music that will bring to view the very latest developments for the accordion.

SEVERAL COMPANIES have reserved rooms to conduct clinics and forums presenting their artists and products. This part of the convention is not open to the general public or students. Only teachers and dealers will be admitted at this phase of the meeting.

The second half of the convention will take place in Town hall at 8 p.m. where many famous accordion artists will play. Several AAA championship bands also will give demonstrations.

It is interesting to note that throughout the country there are many accordion organizations and that each holds its own competitions and announces that the winner is the holder of either the national or world championship.

WISCONSIN HAD more than 1,000 contestants in the last competition. The AAA and ATG are perhaps better known as national organizations, but the other groups, too, are doing a great deal for the accordion and deserve a good deal of credit for their activities.

In Europe there also are many organizations that likewise do their utmost to elevate the accordion.

It is my opinion that the combined efforts of all the groups will help bring about a better feeling on the part of the layman toward the instrument.

All money collected at the New York convention will be turned over to the student who wins the competition. Thereby, all his expenses will be paid as a result of the combined efforts of the officers of the AAA and its members.



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# Accordion Ass'n Tells Functions

By Theresa Costello

Secretary, American Accordionists Association

New York — On May 20, the American Accordionists association is sponsoring its first full-scale Accordion Day which will consist of an exhibitors convention, an elimination contest to select the winner who will represent the U. S. in the world competitions of accordionists to be held in Switzerland late this summer, and a contest-concert in the evening.

The convention is one of the first of its kind, since only accordions and things allied will be permitted in the exhibits.

Thus, in sponsoring this Accordion Day, the association has realized many of the aims of its credo:

- To engage in activities for the advancement of the accordion, to hold competitions, and to promote the study and improvements of the accordion.
- To foster the development and appreciation of the accordion and further its elevation through musical events.
- To provide for the gathering of information concerning the accordion.

The American Accordionists association, founded in 1938 by a group of 10 men well-known in the accordion and music field, today look back with not too little pride on the progress of 18 years.

Founded for the purpose of gaining recognition for the accordion as well as to be able to place the accordion on an equal basis with other band and orchestra instruments, it has progressed slowly but surely, and while we are far from attaining the many goals set, all present indications point to the fact that our efforts have not been in vain, as the many requests for membership prove.

Gradually the association has broadened its work so as to include yearly national contests, which always elicit a great deal of excitement and anticipating from both teachers and students; to awarding of scholarships (this year many scholarships have been added), to sending yearly competitors to Europe, and to promoting Accordion Week (each November) in which dealers and teachers cooperate to promote the instrument and its study.

The association also publishes an annual journal which contains information material for all those interested in the accordion. The articles not only bring to the accordion public the knowledge and experience of some of the best accordion and musical authorities, but they also represent their desire to pass on information of value to all those interested in the accordion.

The above is only part of that which the AAA has accomplished to date. Our future aims are many. All we ask is the cooperation of both members and future members to help us realize our aims.

All who desire further information please write Secretary, American Accordionists Association, 289 Bleecker St., New York 14, N. Y.



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By Hal Holly

COVERAGE OF the nasty mess resulting from our own Local 47's scrap with the AFM's Jimmy Petrillo does not fall within the scope of this department, but as an observer of the movieland music scene who goes back farther than many of those directly involved, we'd like to call attention to one factor that seems to have been overlooked by both sides.

With the advent of sound films back in the late '20s, and the sudden shift of emphasis to musical pictures, Local 47 heads, fearing chaos would result if musicians all over the country descended on Hollywood like a swarm of bees, secured from the AFM's national authority a rule barring transfer members from the studios for one year. In return, Local 47 surrendered local autonomy over film recording work.

However, the AFM's international studio representative in those days was the late J. W. Gillette, who made his headquarters here in Hollywood, and, though he ruled as firmly as Jimmy Petrillo himself, was accessible at all times to hear complaints, suggestions, and criticism (and he got it!) from both musicians and employers. Until the death of AFM head Joseph N. Weber, and his succession by Petrillo, Gillette personally negotiated every studio contract, even settled individual disputes between musicians and their employers in the studios.

The present international studio representative, Phil Fischer, also headquarters in Hollywood. But Fischer has, or exercises, no real authority whatsoever.

Therefore, the film studio musicians today, as they see it, have no direct representation or voice in the conduct of their relations with their employers.

Furthermore, some time before the present fracas broke out, Petrillo arbitrarily lifted the one-year restriction rule, which means that musicians anywhere in the U.S. or Canada who think they are good enough can now settle in Hollywood and go after the lucrative film recording jobs after three months' residence in Hollywood. With employment at an all-time high in the Los Angeles area three months' restriction from the studios is no hurdle for any able-bodied person.

Many of the musicians now regularly employed or on contract at the studios can point to the fact that they "sat out," even "starved out" their one year periods during the depths of the depression in the '30s.

**ON AND OFF THE BEAT:** Scads of music names dot casts of movies in production or ready for release, more than at any time in memory of this reporter. A quick resume:

**Eddie Fisher and Debbie Reynolds** at RKO for pre-recording of their songs for first co-starring movie, **Bundle of Joy**. And coming up at RKO—**The Old Maestro**, **Ben Bernie** biofilm, with **Perry Como** first choice for the title role.

**Yma Sumac** working with **Cornel Wilde**, **Michael Rennie**, **Debra Paget** at Paramount in **The Loves of Omar Khayyam**; **Nat Cole** is guest-starring with **Carol Ohmart** in **The Scarlet Hour**, at same studio; **Elvis Presley** reporting in June for starring role in his first picture.

**Julie London** and **Russ Morgan**—yep, **Russ** is doing a light acting role—at Universal-International in **The Great Man** with **Jose Ferrer**, **Keenan Wynn**, **Mona Freeman** and **Joanne Gilbert**, latter not unknown in platter-dom herself.

**Harry James** and **Art Mooney** doing featured spots in **The Opposite Sex** at MGM, with **June Allyson**, **Dolores Gray**, and **Ann Miller**, et al. And, of course, as all **Down Beaters** know, **Bing Crosby**, **Frank Sinatra**, and **Louis Armstrong** & combo are in the soon-to-be-seen **High Society**.

At 20th-Fox, producer **Buddy Adler** is finalizing plans for **Solo**, **Stanford Whitmore's** jazz opus (see story this issue).

At Warner Brothers, **Mario Lanza** is in confabs re his next on this lot. He wants to do a musical version of **The Golden Boy** under the title, **The Golden Voice**. Judging by returns from **Serenade**, it will be golden something or other.

By Jack Mabley

WE ARE OVERWHELMED by correspondence from enthusiastic readers. "It seems that you don't know that rock 'n' roll type music as well as other jazz types are sweeping the country," writes Helen Jackson, of New York, who has been here before. "If you don't have the sense to realize it, you had better go dunk your head in a barrel."

"The people who listen to pop music do not listen to the lyrics of a song much any more. It's the harmony, beat, rhythm, and melody that count. Most of the time you can't tell what they're saying anyhow."



Mabley

With the help of Miss Jackson's advice on how to enjoy this new type of music, we expect to have a new appreciation of **Elvis Presley** the next time he's on **Jackie Gleason's** show.

From **Floral City, Fla.**, which I take to be the home of a local prison, comes a communication from a man with a two-year subscription to *Down Beat* and plenty of time to read it.

"I have written about 200 songs, lyrics and music, and it's been five years that I have been trying to get one of them published," he writes.

"I got into a little trouble here in Florida and I got a little time to do and it is holding me back a lot. It seems that the publishers won't read my manuscripts once they find out where I am.

"THE MAIN REASON for this letter is I have two songs that I wrote special for **Patti Page** and I thought that maybe through your column in *D.B.* you could help me out.

"I was once in show business in **New England** and up and down the east coast to **Fla.**, where I fell. I can send my manuscripts any time. Hoping to hear from you with some good news."

I would like to say to this gentleman the difference between him and a lot of the rest of us is he got caught. The publishers are being very narrow-minded about this matter, and his songs certainly couldn't be much worse than what we are presently hearing on the radio.

If any publisher would like to look at any of these 200 songs we'd be happy to forward this man's address.

**NEXT CASE.** "I am very disgusted," writes **E.F.**, whose home I would print if I hadn't thrown away the envelope. "The way you slander teenagers and their musical likes is awful.

"I myself am 15 and proud of it. You always insinuate that anyone between 13 and 19 is brainless. Just because many teenagers don't share your appreciation for jazz, you pick on them.

"Jazz fans ARE in the minority. Not 1 person of any age group out of 5 can tell you who **Gery Mulligan**, **Chet Baker** (etc.) are.

"Perhaps you can't face the fact that a new type of music is becoming more popular. You've got to step aside because there is nothing you can do about it anyway."

The young lady is wrong. We old fuds can complain. We can go down fighting. But for her benefit, I'll confess I was once 15, too, and proud of it. At that time I thought **Russ Morgan** played a grand trombone, and **Hal Kemp** was the ultimate. I also liked banana splits topped with mountains of gassy whipped cream, chopped nuts, and a cherry.

**WELL, THAT CLEARS UP** the correspondence. But speaking of the good old days, we bumped into **Eddy Howard** on the video the other night. He was on a Chicago station testing out a new musical quiz show which must be in the network category because they were talking about giving away \$13,000 to some female, and that ain't the local type hay.

**Eddy** looks almost as boyish as he did two decades ago, is playing the same kind of music, and has a quiz gimmick which I won't attempt to describe but which isn't too painful. Through it all he manages to keep his orchestra busy. That's how **Lawrence Welk** made it—lotta beat, music, and teeth.

## Passes Test

New York — At a recent recording date, a highly modern experimental jazz pianist was overheard discussing with his bassist several of the standards to be used on the date.

"This Richard Rodgers," the equally adventurous bassist shook his head. "He wrote some real modern chords. We'll hardly have to change anything on this one."

## Hugo To Arrange Fisher Film Music

Hollywood — Hugo Winterhalter has been signed by RKO to arrange the musical settings for the Eddie Fisher-Debbie Reynolds songs in their first co-starring picture, *Bundle of Joy*.

Tunes will be by Joe Myrow (music) and Mack Gordon (lyrics). Winterhalter, long associated with Fisher as conductor on many of his disclicks, arrived in Hollywood April 30 for the start of the pre-recording sessions. It is his first film scoring assignment.

## Detroit Burrell Waxes On Blue Note

New York—Detroit jazz guitarist Kenny Burrell, who has moved to New York, recorded his first LP for the Blue Note label with Detroit Tommy Flannagan on piano, Oscar Pettiford, and Shadow Wilson. Tenor Frank Foster was added on several tracks.

Kenny also participated in a Thad Jones LP that included Detroit tenor Billy Mitchell—now with the Gillespie band overseas—Flannagan, Wilson, and Pettiford.

Blue Note also recorded pianist Jutta Hipp at the Hickory House with her regular trio of Peter Ind and Ed Thigpen.

## Kapp Records Signs Greco, Plans Albums

New York—Kapp Records has signed singer-pianist Buddy Greco, who will record both singles and LPs. Due soon from the label are new albums by Roger Williams, George Siravo, Johnny Holiday, and jazz organist Jackie Davis.

Also on the Kapp schedule are two repackaged sets by the Hi-Los and Jerry Fielding, originally issued in part on Trend. Several of the sides have never previously been released.

## Pete Candoli On Sunset

Hollywood — Pete Candoli and His Little Band, with singer Vicky Lane, have completed a new album for Sunset Records. In the band are Shelly Manne, drums; Jimmy Rowles, piano; Joe Mondragon, bass, and Candoli, trumpet. Tentative title for the 12" disc is *His and Hers*.



Elvis Presley and Hal Wallis

# Presley Invades H'wood With Impact Of A Brando

By Mary English

NOT SINCE Marlon Brando, in sweatshirt and sneakers, swaggered into his own select niche among film-dom's mightiest and flightiest, has Hollywood come face to face with anything like Elvis Presley.

Presley has been signed to a long-term contract by movie maker Hal B. Wallis and now, solely on the strength of his screen test, is being hailed as one of the most promising new dramatic actors since El Brando himself.

True, a big hullabaloo of this kind is not new to a business so well-peopled with personality peddlers and purveyors of push-button fanfares. The difference now is that even the most cynical, who can scent a phony buildup while it's still miles away and downwind, are eyeing the Presley story in wide-eyed wonder.

THE MAIN REASON is that the opinion of Hal B. Wallis, whose pictures have taken a total of 27 Academy awards in various categories over the years, is not to be written off as "just the same old Hollywood stuff."

Wallis is the kind of producer who not only can make money but can make money with Academy award winners. He spotted potential Oscar winners in middle-aged, unglamorous but sterling actresses such as Shirley Booth (*Come Back, Little Sheba*) and Anna Magnani (*The Rose Tattoo*); he is also the man who spotted and tagged for stardom two nondescript night club entertainers a few years back—Dean Martin and Jerry Lewis. These are just a few.

Now this specialist in off-beat pictures and performers has picked one of

the offest to hit Hollywood in years.

WHEN IT WAS announced that Paramount producer Wallis had signed Presley, practically no one, at Paramount or any other studio, except Wallis had heard of Elvis.

This is not to say that their children hadn't, for as *Down Beaters* and *Record Whirlers* well know, he is the 21-year-old Memphis lad who took his little ol' guitar and just naturally rock 'n' rolled himself into the \$50,000 bracket last year ("an' I got 'most that much already this year").

In Hollywood a Cadillac is the mark of distinction for the man of distinction. When Presley reported to the studio for his test, he came in two Cadillacs—one for himself and one for his guitar, not to mention an entourage of managerial aides de camp.

WHEN THE TESTS were shown, and Presley was told he was "in," he said, as he took off for a four-figure date in Las Vegas:

"I just can't thank Mr. Wallis enough for givin' me this big break. Never thought I'd turn out to be a movie actor. Never did nothin' but jump around and sing 'cause that's the way I feel all the time.

"Anyway, I sure am hopin' to make good at whatever they give me to do. And what it is I'm goin' to leave up to Mr. Wallis and the other mighty nice people at Paramount. 'Cause I just don't know nothin' about this here new movie actin' business."

Presley may be surprised to learn, when he reports to Paramount in June for his first assignment (undetermined at deadline), that he has a lot of company here.

# Band Routes

**DOWN  
BEAT**

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allbrook-Pumphrey, Richmond, Va.; AT—Abe Turchan, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestrals, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1811 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Buffalo, N. Y., h  
Alexander, Tommy (On Tour—Midwest) GAC  
Anthony, Ray (On Tour—West Coast) GAC  
Aulry, Bill (All Baba) Oakland, Calif., b  
Back, Will (Broadmoor) Colorado Springs,  
Colo., h  
Barlow, Dick (Drake) Chicago, h  
Barron, Blue (On Tour—Chicago Territory)  
MCA  
Basle, Count (Blue Note) Chicago, 5/23-27,  
nc  
Beneke, Tex (On Tour—Chicago Territory)  
MCA  
Borr, Mlcha (Waldorf-Astoria) NYC, h  
Brown, Les (Sardi's) Hollywood, Calif., out  
5/17, nc; (On Tour—West Coast) ABC  
Butterfield, Billy (On Tour—East Coast) MCA  
Carle, Frankie (On Tour—Midwest) GAC  
Carter, Tony (Stardust) NYC, b  
Commanders (On Tour—Midwest) WA  
Cummins, Bernie (On Tour—Midwest) GAC  
Davis, Johnny (Officers Club) Chateau  
Lamothe, France, pc  
De Hanis, Al (Plantation) Greensboro, N.C.,  
nc  
Dorsey, Tommy & Jimmy (Statler) NYC, out  
6/20, h  
Duke, Johnny (Town Club) Corpus Christi,  
Texas, pc  
Dunham, Sunny (On Tour—East) GAC  
Eberle, Ray (On Tour—New York State) MCA  
Elgart, Les (On Tour—New York State) MCA  
Ellington, Duke (Flamingo) Las Vegas, Nev.,  
out 6/5, h  
Engro, Johnny (Elmo) Billings, Mont., rh  
Ennis, Dave (Alpine Village) Cleveland, Ohio,  
no  
Faith, Larry (New Horizon) Pittsburgh, Pa.,  
nc  
Featherstone, Jimmy (On Tour—Midwest) OI  
Ferguson, Danny (Athletic Club) Dallas, Tex.,  
pc  
Fields, Shep (On Tour—Southwest) GAC  
Flanagan, Ralph (On Tour—Midwest) GAC  
Foster, Chuck (Aragon) Chicago, out 7/17, b  
Galante, Al (On Tour—Texas) Associated Tal-  
ent  
Glasser, Don (On Tour—Midwest) OI  
Goodman, Benny (On Tour—East) WA  
Harris, Ken (Shamrock Hilton) Houston,  
Texas, out 7/4, h  
Howard, Eddy (Elitch's Gardens) Denver,  
Colo., 5/30-6/18, nc  
Hummel, Roger (Clro's) Columbus, Ohio, nc  
James, Harry (Palladium) Hollywood, Calif.,  
5/23-6/17, b  
Jerome, Henry (Edison) NYC, h  
Kenton, Stan (On Tour—East) GAC  
King, Wayne (On Tour—Chicago Territory)  
MCA  
Kisley, Steve (Statler) Washington, D.C., h  
Lewis, Ted (Beverly Hills) Cincinnati, Ohio,  
out 5/24, rh; (Horizon) Pittsburgh, Pa.,  
5/28-6/9 nc  
Lombardo, Guy (Roosevelt) NYC, h  
Long, Johnny (On Tour—West Coast) MCA  
Lund, Parker (Syracuse) Syracuse, N.Y., h  
Lurie, Dick (Pin-Wheel) Cleveland, Ohio, rh  
McGrane, Don (Radison) Minneapolis, h  
McIntyre, Hal (On Tour—Midwest) GAC  
McKinley, Ray (On Tour—East) WA  
Maltby, Richard (On Tour—East) ABC  
Mango, Dick (On Tour—Midwest, Southwest)  
Associated Talent  
Martore, Ralph (On Tour—East) GAC  
Masters, Frankie (Conrad Hilton) Chicago, h  
Melba, Stanley (Pierre) NYC, h  
Mercer, Johnny (On Tour—South) GAC  
Mooney, Art (On Tour—East) GAC  
Morgan, Russ (Cocoanut Grove) Los Angeles,  
out 6/5, nc  
Morrow, Buddy (On Tour—Midwest) GAC  
Mozian, Roger King (On Tour—East) GAC  
Munro, Hal (Milford) Chicago, h  
Neighbors, Paul (Elitch's Gardens) Denver,  
Colo., out 5/28, nc  
Peper, Leo (On Tour—Southwest) GAC  
Phillips, Teddy (Melody Mill) North River-  
side, Ill., out 6/3, h  
Prtce, Lloyd (On Tour—California) GG

Rameh, Harry (Harrab's) Lake Tahoe, Nev.,  
out 5/20, nc  
Rank, George (Roosevelt) New Orleans, La.,  
5/24-6-20, h  
Reed, Tommy (Muelhebach) Kansas City,  
Mo., h  
Regis, Billy (On Tour—West Coast) MCA  
Reichman, Joe (On Tour—East) GAC  
Rudy, Ernie (Shamrock Hilton) Houston, Tex.,  
out 5/23, h  
Sands, Carl (Vogue) Chicago, b  
Sauter-Finekan (On Tour—East) WA  
Sedlar, Jimmy (On Tour—Chicago Territory)  
MCA  
Sonn, Larry (On Tour—East) GAC  
Spivak, Charlie (On Tour—New York State)  
MCA  
Sprague, Leigh (On Tour—New Mexico) As-  
sociated Talent  
Straeter, Ted (Plaza) NYC, h  
Sudy, Joseph (Pierre) NYC, h  
Terry, Dan (On Tour—East) GAC  
Thornhill, Claude (On Tour—East) WA  
Waples, Buddy (St. Anthony) San Antonio,  
Texas, h  
Watkins, Sammy (Statler) Cleveland, Ohio, h  
Weems, Ted (On Tour—Texas) MCA  
Wolk, Lawrence (Arakoni) Ocean Park, Calif.,  
b  
Williams, George (On Tour—East) GAC

## Combos

Adderly, Julian "Cannonball" (Basin Street)  
NYC, 5/24-6/6, nc  
Afrane Trio (Piccadilly) NYC, h  
Arden, Ben (Statler) Detroit, Mich., out 6/3,  
h  
Alberti, Bob (Tony Pastor's) NYC, nc  
Alfred, Chuz (Terrace) East St. Louis, Ill.,  
rh  
Allen, Henry "Red" (Metropole) NYC, cl  
Armstrong, Louis (On Tour—England) ABC  
August, Jan (Park Sheraton) NYC, h  
Australian Jazz Quartet (Blue Note) Phila-  
delphia, Pa., out 5/19, nc  
Baker, Chet (Colonial Tavern) Toronto, Can-  
ada, out 5/30, nc; (Showboat) Philadelphia,  
Pa., 5/21-27, nc  
Bel-Aires (Jordan) Glendive, Mont., h  
Brown, Charles (On Tour—South) SAC  
Brubek, Dave (On Tour—West Coast) ABC  
Cadillac (Rhythm and Blues Show—On  
Tour) SAC  
Carroll, Barbara (Cafe Madison) NYC, out  
6/27, h  
Cavallo, Jimmy (Show Boat) Lorain, Ohio,  
out 5/27, nc; (Oakhurst) Sommerast, Pa.,  
5/28-6/9, rh  
Cavallaro, Carmen (Congress) St. Louis, Mo.,  
out 5/20, h  
Charles, Ray (On Tour—East) SAC  
Clark, Billy (On Tour—East) SAC  
Cole, Cozy (Metropole) NYC, cl  
Condon, Eddie (Condon's) NYC, nc  
Davis, Bill (On Tour—East) SAC  
Davis, Eddie (Flamingo) Pittsburgh, Pa., out  
5/20, nc  
Dee, Johnny (Rainbow) New Brunswick, N. J.,  
cl  
Diddley, Bo (Rock and Roll Show—On Tour)  
SAC  
Doggett, Bill (On Tour—East) SAC  
Dorham, Kenny (Basin Street) NYC, out 6/21,  
nc  
Four Freshmen (Crescendo) Hollywood, Calif.,  
out 5/31, nc  
Fulton, Lowell (On Tour—West Coast) SAC  
Gardner, Don (Bobby Grand) Wilmington, Del.,  
5/21-26, nc  
Garner, Bron (Cotton Club) Cleveland, Ohio,  
out 5/27, nc  
Getz, Stan (Basin Street) NYC, out 5/21, nc  
Gillespie, Dizzy (Near East—On Tour) SAC  
Hamilton, Chico (Storyville) Boston, Mass.,  
out 5/30, nc; (Blue Note) Philadelphia,

## Notice

If you wish to be listed in *Down Beat's* annual directory of combos, please send name of group, booking office, description of group type of music played, and record company affiliation to Combo Editor, *Down Beat*, 2001 Calumet, Chicago 16, Ill., no later than June 4, 1956.

Pa., 5/21-26, nc; (Colonial Tavern) Toron-  
to, Canada, 5/28-6/3, nc  
Hawes, Hampton (Oliver's) Washington, D. C.,  
out 5/19, nc; (Town Tavern) Toronto, Can-  
ada, 5/28-6/3, nc  
Hawkins, Erskine (Crown Propeller) Chicago,  
out 5/30, bc  
Herman, Lenny (On Tour—Midwest, East)  
ABC  
Heywood, Eddy (New Frontier) Las Vegas,  
Nev., out 6/4, h  
Hunt, Pee Wee (On Tour—South) GAC  
Jaguars (Harmon Air Force Base) New-  
foundland, out 6/9, pc  
Jordan, Louis (Orchid) Kansas City, Mo., out  
5/19, nc; (On Tour—Southwest) GAC  
Lewis, Smiley (On Tour—East) SAC  
McCune, Bill (Ivanhoe) Miami Beach, Fla., h  
McLaurer, Sarah (Stage) Chicago, out 5/27,  
nc  
McPartland, Marlon (London House) Chicago,  
out 5/24, nc; (Baker's Keyboard) Detroit,  
Mich., 5/28-5/17, nc  
Manna, Shelly (Loop) Cleveland, Ohio, out  
5/20, nc; (Rouge) Detroit, Mich., 5/22-27,  
nc  
Milburn, Amos (On Tour—South) SAC  
Milton, Roy (On Tour—West Coast) SAC  
Monte, Mark (Plaza) NYC, h  
Morgan, Al (Steak House) Chicago, out 7/8,  
nc  
Morris, Joe (Zanzibar) Buffalo, N. Y., out  
5/27, nc  
Mullikan, Gerry (On Tour—Europe) ABC  
Murphy, Turk (Crest) Detroit, Mich., out  
6/8, cl  
Pace-setters (On Tour—South) GAC  
Pari, Bill (Two Brothers) Springfield, Ill., cl  
Peterson, Oscar (Ridge Crest) Rochester,  
N. Y., out 5/20; (Loop) Cleveland, Ohio,  
5/21-27, nc  
Powell, Bud (Birdland) NYC, out 5/17, nc  
Rien, George (Brancoft) Saginaw, Mich., out  
5/15, h; (Syracuse) Syracuse, N. Y., in  
5/22, h  
Roach, Max-Clifford Brown (Patio) Washing-  
ton, D. C., out 5/27, cl; (Cotton Club)  
Cleveland, Ohio, 5/28-6/3, nc  
Rocco, Buddy (Neptune) Washington, D. C.,  
out 5/24; (Hoffman Beach House) Point  
Pleasant, N. J., 5/26-9/3, h  
Rogers, Shorty (Jazz City) Hollywood, Calif.,  
5/25-6/7, nc  
Roth, Don (Kansas City Club) Kansas City,  
Mo., out 7/7, pc  
Shearing, George (Blue Note) Chicago, out  
5/22; (Basin Street) NYC, 5/24-6/6, nc  
Shirley & Lee (On Tour—South) GG  
Snyder, Benny (On Tour—Midwest, East)  
Lou Reda Musical Attractions  
Smith, Somethin' & the Redheads (On Tour—  
South) GAC  
Stitt, Sonny (Oliver's) Washington, D. C.,  
out 5/19; (On Tour—East) SAC  
Three Jacks (Wheel Bar) Colmar Manor, Md.,  
cl  
Three Suns (Henry Hudson) NYC, h  
Waters, Muddy (On Tour—South) SAC  
Williams, Paul (Howard) Washington, D. C.,  
out 5/17, t  
Vaged, Sol (Metropole) NYC, cl

## Perspectives

(Jumped from Page 35)

band, and the blues it plays are the now-or-never blues, swung so hard you sometimes fear they'll split an atom. But the band is a product of its time, not an attempt to turn back the clock. The cycle has turned full 'round; we no longer float freely with *Miss Thing* or *Harvard Blues*. The world has gone mad sometimes, and may go mad for good. The blues today are still a gorgeous groove, but they're hard and sometimes hostile. That's the way it is, and those are dues. It will change again.



# Here's Roundup Of Jazz Night Clubs

(Ed. Note: For those summer vacationers who look for music on their travels, here is a list of most of the outstanding jazz night clubs in the country, with addresses and telephone numbers. Additions and corrections will be printed annually.)

## BOSTON

**THE FIVE O'CLOCK**, 78 Huntington Ave.; CO 6-0514. Open seven days a week. No cover or minimum. Barton Buchhalter, manager.

**THE STABLE**, 20 Huntington Ave.; KE 6-9329. Open seven days a week. No cover. Minimum: Tuesdays and Thursdays, \$2. Harold Buchalter, manager.

**STORYVILLE**, 47 Huntington Ave.; KE 6-9000. Open seven days a week and Sunday matinee. No cover charge. Minimum: Monday through Thursday \$2.50, weekends \$3, Sunday matinee \$2. George Wein, owner.

## BUFFALO, N.Y.

**TOWN CASINO**, 681 Main St.; CL 7-388. Open seven days a week. No cover charge. Minimum: Saturday only, \$3. Harry Altman and Harry Wallens, owners.

## CANADA

**CAMPBELLS'**, 100 Dundas St., London, Ontario; LO 3-4820. Open six days a week, closed Sundays. No cover or minimum. George and Ted Campbell, owners.

**DAGWOOD'S RESTAURANT**, 995 Montee St. Laurent, Ville St. Laurent, Montreal, Quebec; RI 7-6269. Open seven days a week. No cover or minimum. Lionel Paquette, owner.

**TOWN TAVERN**, 16 Queen St., Toronto, Ontario; EM 6-5363. Open seven days a week. No cover or minimum. S. Berger, manager.

## CHICAGO

**BEE HIVE LOUNGE**, 1503 E. 55th St.; Plaza 2-9060. Open six days a week, closed Tuesday. No cover or minimum. Sol Tanenbaum, owner.

**BLUE NOTE**, 3 N. Clark St.; SPring 7-7876. Open Wednesday through Sunday, including Sunday matinee. No cover charge. Minimum: \$3. Frank Holzfeind, owner.

**BUDLAND**, 6412 S. Cottage Grove Ave.; MUseum 4-6400. Open six days a week, closed on Tuesday. Minimum: Friday, Saturday, Sunday, \$2. Bob Lee, manager.

**CLOISTER INN**, 900 N. Rush St.; SUperior 7-0506. Open seven days a week. No cover or minimum. Paul Raffles, owner.

**EASY STREET**, in the alley, 1135 N. off Elm at State St.; WHitehall 4-4748. Open seven days. No cover or minimum. Howard Badgley, manager.

**1111 JAZZ CLUB**, 1111 Bryn Mawr Ave.; SUperior 4-1111. Open Wednesday through Sunday. No cover or minimum. Nick Alex, manager.

**JAZZ LTD.**, 11 E. Grand Ave.; SUperior 7-2907. Open six days a week, closed Sun-

days. No cover charge. Minimum: \$2. Ruth and Bill Reinhardt, owners.

**LONDON HOUSE**, 360 N. Michigan Ave.; ANdover 3-6920. Open seven days a week. No cover or minimum. Oscar and George Marienthal, owners.

**THE MAX MILLER SCENE**, 2126 N. Clark St.; LAkeview 5-9591. Open Wednesday through Sunday. No cover or minimum. Max Miller, owner.

**MISTER KELLY'S**, 1028 N. Rush St.; WHitehall 3-2233. Open seven days a week. No cover or minimum. Oscar and George Marienthal, owners.

**PREVIEW LOUNGE**, 7 W. Randolph St.; ANdover 3-6908. Open seven days a week [Mondays and Tuesdays use "off-night" groups]. No cover or minimum. Milt Schwartz and Ralph Mitchell.

**RED ARROW**, 6927 Pershing Rd., Berwyn, Ill.; GUnderston 4-9670. Open seven days a week. No cover or minimum. Otto J. Kubik, owner.

**STAGE THEATER LOUNGE**, 1524 E. 63rd St.; NOrmal 7-5757. Open seven days a week. No cover or minimum. Fred Mays, manager.

## COLUMBUS, OHIO

**GRANDVIEW INN**, 1127 Dublin Rd.; HU 6-2419. Open six days a week, closed on Sunday. No cover or minimum. Mike Flesch, manager.

## DAYTON, OHIO

**APACHE INN**, 5100 Germantown Pike; MElrose 0213. Open seven days a week. Cover charge: \$1. No minimum. Jessie W. Love, owner.

## DETROIT

**BAKER'S KEYBOARD LOUNGE**, 20510 Livornois; UNiversity 4-1200. Open seven days a week. Cover charge: \$1. No minimum. Clarence H. Baker, manager.

**ROUGE LOUNGE**, 1937 Coolidge Highway, River Rouge; VInewood 3-9380. Open six days a week, closed on Monday. Cover charge: \$1. No minimum. Ed and Tom Sartesian, owners.

## LOS ANGELES

**BRUCE'S BIG TOP**, 5336 Sunset Blvd., Hollywood; HO 9-6907. Open seven days a week. No cover or minimum. Earle Bruce, owner.

**CLUB COSMO**, 1952 W. Adams Blvd.; RE 2-5244. Open seven days a week. No cover or minimum. Eddie A. Wormly, manager.

**CRESCENDO**, 8572 Sunset Blvd., Hollywood; BR 2-0921. Open seven days a week. Cover charge: \$1.50. No minimum. R. Forsley, manager.

**400 CLUB**, 3330 W. Eighth St.; DU 2-0330. Open six days a week, closed Mondays. No cover or minimum. Happy Koomer, manager.

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# The Mighty Panther Tells Roots, Meanings Of Calypso

By Les Brown

IN OUR COUNTRY it's fairly common practice for a showman to prettify or Anglo-Saxonize his name, and sometimes performers go to such extremes that the names sound straight out of a wax museum (e.g.: Robin Hood, Marco Polo, etc.). But in Trinidad, when it comes to imaginative naming, they make us look like pikers.

A fellow known as the Mighty Panther was telling about it.

The highest-ranking performer in that country is the Calypsonian, or singer who composes his lyrics and melodies extemporaneously. If he's a bona fide Calypsonian, he's likely to earn himself a handle like Lord Invader, the Mighty Spoiler, the Mighty Zebra, or something equally extravagant.

NOW AND AGAIN, one of these startling names will turn up on an American marquee (the Mighty Panther, for instance, just closed an engagement at the Blue Angel in Chicago and is now appearing at the Malaya room in Miami, Fla.), but sometimes they are only commercial singers of Calypso songs pretending to legitimacy. A true Calypsonian is one who has been recognized and named by the Old Brigade in the city of Port of Spain.

Port of Spain is the capital of Trinidad and hence the Calypso capital, where resides that class of Calypsonians known as the Old Brigade. These are Calypsonians with popular reputations of more than 10 years' standing, the elders who survey the new prospects and appoint tyros to the Young Brigade. Controller of the Old Brigade is Attila the Hun (the Honorable Ramon Quevedo), who doubles as a member of the Trinidad legislature and as deputy mayor of Port of Spain.

The appointing of Calypsonians to the Young Brigade is done during the carnival season, which begins the second week in January and ends the Sunday before Ash Wednesday. Aspirants are showcased in tents that are set up as temporary theaters by promoters.

AS THE SINGERS work, they are booed, hissed at, or cheered by the audience—much as were the old-time vaudevillians—and the singers are paid from gate receipts according to how well they are received by the crowd.

Eventually, a carnival committee picks some of the outstanding new singers to enter into competition for the title of King of Calypso. Among the judges are the governor of Trinidad, the ministers of finance and education, and the carnival committee.

Nick Andros, managers.

**CLUB HANGOVER**, 729 Bush St.; GA 1-0743. Open six days a week, closed Sundays. No cover or minimum. Doc Dougherty, manager.

**THE TIN ANGEL**, 987 Embarcadero; SU 1-2364. Open six days a week. Cover charge: \$1. No minimum. Peggy Tolt-Watkins, owner.

The winner of the evening gets a couple of hundred dollars, a crown, a scepter, and a full year's reign. The Mighty Panther says he was Calypso King in 1953 and 1954.

But before a Calypsonian may participate in carnival, he must be screened by the Old Brigade. Having been accepted, he must enter into open battle with other aspirants in a showpiece called the War; it is then that the newcomers are named.

The War presumably is a test for a singer's ability to extemporize with snideness and clever sarcasm; Old Brigaders might here find cause to endow him with a title as gentle as Lord Melody or as fierce as the Growling Tiger.

AFTER THE CARNIVAL and acceptance into the Young Brigade, the Calypsonian's career begins. He becomes a free agent to work at parties, night clubs, or wherever he can book himself. According to the Panther (whose real name is Vernon J. Roberts), Calypsonians are very suspicious of booking agents or managers and generally are unresponsive to them. Nearly all Calypsonians proceed on their own.

The name Calypso, we are told, derives from a Greek myth wherein a goddess named Cariso was released from imprisonment because of her ability to sing extemporaneously. In Trinidad, the name Cariso has been fractured into Calypso.

Says the Panther: "Calypso is the voice of the people in Trinidad. It is called the newspaper of the common man. A Calypsonian in Trinidad has no respect for rank or station; he'll sing against the governor or anybody if he has something to say. An element of humor holds the listener while the Calypsonian drives across his deeper purpose.

"A CALYPSONIAN is a natural composer of lyric and melody but not a musician. He is a primitive who knows nothing about music. But he's able to compose a story on any subject, whether it be commonplace or fantasy. A commercial Calypso singer is a parasite—he only sings what he memorizes."

Some of the Calypso "standards" today, the Panther tells us, began as impromptu songs by certain ranking Calypsonians and were so well liked that they were picked up by other singers.

*Matilda*, for example, was introduced by King Radio in 1925. *Hold 'em, Joe* originated in the Panther's grandfather's time by the Executer, the oldest Calypsonian in Trinidad, a performer for 70 years. It was repopularized by the Roaring Lion—now in England—in 1935 and more recently by Harry Belafonte, who is no Calypsonian at all.

There are two forms to the Calypso song—the bracket form for bouncy ditties that are mostly nonsense (*Matilda*), and the ballade, the most common form for serious topics (*Blood Is Thicker Than Water*). The humorous twist is a necessary part of any Calypso song.

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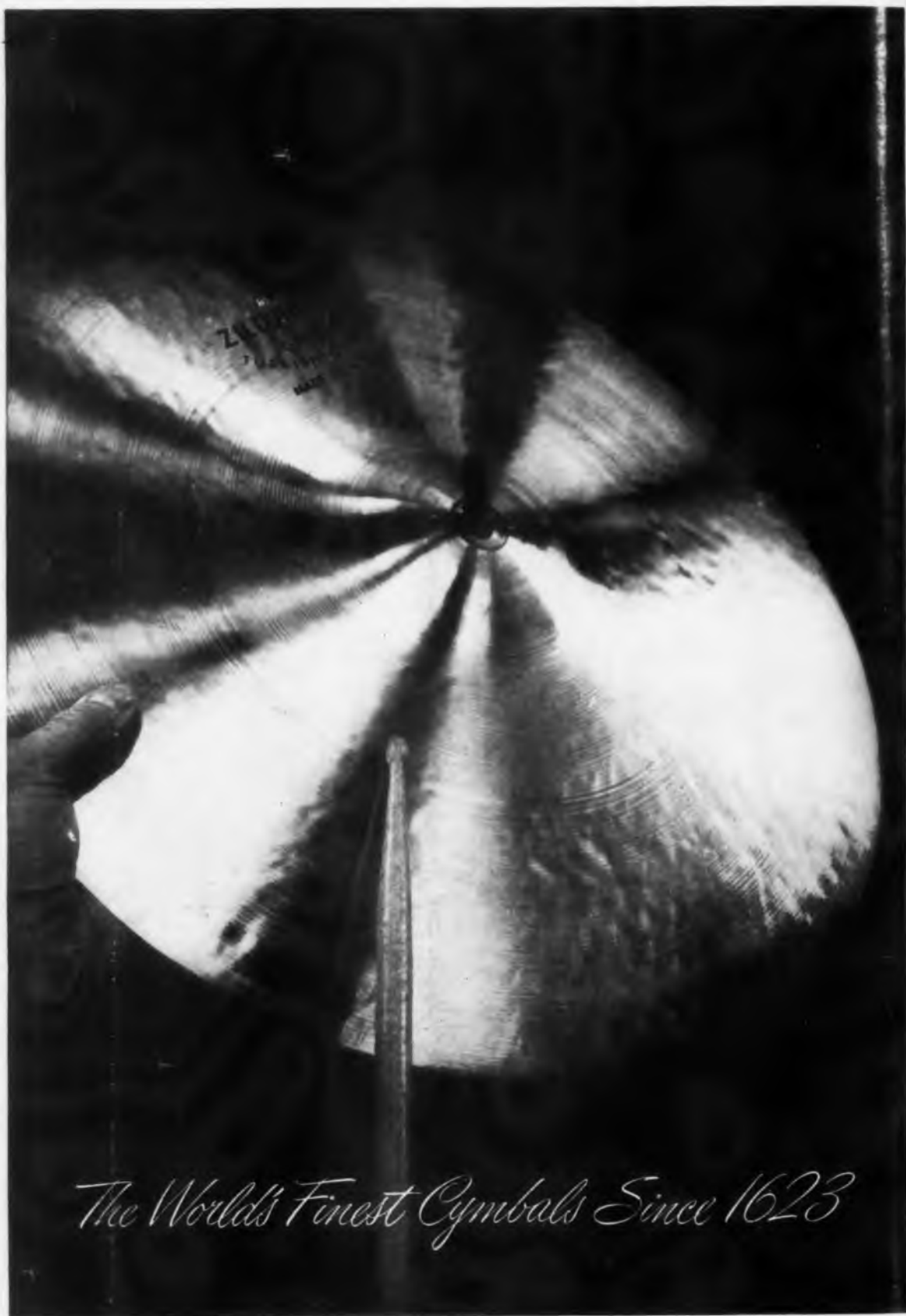
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