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September 5, 1956

down beat



Anita O'Day

Nat Hentoff • Leonard Feather
Ralph J. Gleason • Barry Ulanov



In This Issue: Up Beat
Savoy Records Story



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chords and discords

Crit'cizes Poll . . .

Forest Hills, N. Y.

To the Editor:

After seeing the ridiculous "critics" poll for the second year, I decided to tell you to get new critics or eliminate this absurd poll. Your most ridiculous choice was again Louis Armstrong over the idol of every singer, musician, and fan, Frank Sinatra. Satchmo may entertain, but he certainly can't sing.

Secondly, you chose Benny Carter over Sonny Stitt in the alto category, and Lester Young first on tenor. I thought this was a 1956 poll and not an all-time poll, or maybe over in Europe they only receive Norman Granz' records. This year Sonny should have been a shoo-in, and as far as tenor goes, haven't you heard of Dave Pell, Al Cohn, or Bill Perkins (they weren't even mentioned)?

I was surprised that Chet Baker, Dave Brubeck, Billy Taylor, Woody Herman's band, and Percy Heath weren't mentioned. I was shocked when Gerry Mulligan and Johnny Smith

didn't win in their divisions. They're tops in my book.

I have to laugh when I compare your poll to the annual readers' poll. After all, we're the ones who buy the records and pay to see them perform. The differences in the two are amazing. Last year Satchmo got 91 votes as compared to Sinatra's 2,155; Getz got twice as many votes as Pres; Mulligan got 4½ times as many as Carney.

After talking to all my jazz-loving and musician friends, and seeing how much we differ, I've come to one conclusion: Viva la Difference.

Don Levine

New York City

To the Editor:

A critic has the right to his own opinion as to the superiority of one musician over another. Nevertheless it is disastrous to the music itself when a critic implies that a particular instrument has reached its limit of expressiveness. A belief such as this only serves to retard the talent and achievements of young musicians.

It is just as ridiculous to maintain that Benny Goodman fashioned the final chapter in the history of the jazz clarinet, as it is to say the jazz clarinet died with Johnny Dodds. Some of the critics

in the *Down Beat* poll ought to listen to Giuffrè, Scott, LaPorta, and the few other musicians who play the instrument in an original way, and then say whether Goodman is "in a class by himself."

It's good to see deserving musicians like Jo Jones, Lester Young, and Freddie Green hit the top in the lists, but there should have been a special award for Steve Allen and Ai Collins who have done as much good for jazz by presenting the music to the general public in an intelligent manner.

Stan Friedman

A Firm Stan . . .

BLENHEIM, ONTARIO

TO THE EDITOR:

JUST SAW YOUR FOURTH JAZZ CRITICS POLL. IT'S OBVIOUS THAT THERE IS A NEW MINORITY GROUP, "WHITE JAZZ MUSICIANS." THE ONLY THING I GAINED FROM STUDYING THE OPINIONS OF YOUR LITERARY GENIUSES OF JAZZ IS COMPLETE AND TOTAL DISGUST.

STAN KENTON

With Relish . . .

St. Louis, Mo.

To the Editor:

A regular reader of *Down Beat*, I am one who, every two weeks, peruses with relish the columns of Nat Hentoff, not only for the worthwhile things he has to say, but also for the interesting and literate way in which he says them.

Sometimes, however, Hentoff is apt to "go too far out," as he might remark in one of his reviews. An example of this is in his coverage of the Newport Jazz festival (Aug. 8 issue). With the aid of a metaphor, he describes Eddie Condon as "a Capt. Ahab who had swallowed the White Horse Whale."

Maybe it is simply a lack of intelligence quota on my part, but this does not convey any definite picture of Condon to me. Was he wearing a beard that night? Or was Hentoff's remark a euphemism for saying that Condon was drunk (White Horse being a scotch whisky)? Surely he didn't have a whale with him.

Could you please give me some assistance in deciphering Hentoff's literary effort?

J. Philip Dacey

(Ed. Note: Hentoff, whose proclivity for indulging in obscure humor is exceeded only by his penchant for constructing equally obscure scraps of verse, reports that Condon appeared to be having a whale of a good time as only Condon can have a whale of a good time.)

That's Who . . .

Los Angeles, Calif.

To the Editor:

Just who is Jack Tracy? One who feels free to malign the happy name of Louis Armstrong? Who is he attempting to compare him with, and why?

I'm sorry to learn of such a misinterpretation.

J. Roberts

(Ed. Note: Jack Tracy has been the editor of *Down Beat* for the last 3½ years, has been writing and reviewing for the publication for the last eight.)

Endorsement . . .

Bluefield, W. Va.

To the Editor:

I would like to say "Amen!" to Ralph Gleason's *Perspectives* column of the July 25 issue. It was a long-overdue

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to the greatest figure American music has ever seen—Duke Ellington.

I have been following Duke since about 1928 as a layman (I am not a musician) and I would still drive 50, 100, or even more miles to hear that wonderful sound that has endured through all those years. In fact, I have tried to see and hear the Great One at least once every year during that time, and I can truthfully say I have never been let down. Changes have come, yes; sidemen replaced, yes—and I miss Barney, Rex, Tricky Sam, Cootie, Sonny—but it's always rich, big-sound Ellington.

One thing I'd like to know: How can you musicians overlook this genius in your annual music personality poll? Seems to me he should have been the first choice by any musical yardstick. Miller, Louis, Kenton—they were and are great in their limited fields, but beside the Duke in any comparison of their contributions to the whole broad scope of American music—well, I just can't understand it.

Thanks again to Gleason for his swell reminder to us all.

Sam H. Smith

Embarrassed? . . .

Bakersfield, Calif.

To the Editor:

I do not know if Ralph J. Gleason is a regular reader of the *Saturday Evening Post*, but if he is, I suppose he found the article *Narcotics Hysteria* in a recent issue, by the eminent Dr. Kolb, formerly of the famed Lexington Hospital for narcotic addicts and a recognized authority on dope addiction, somewhat embarrassing.

Gleason has taken issue with Billie Holiday over her supposedly exaggerated handling of the narcotics problem. Apparently, however, she is backed up to the hilt by Dr. Kolb. Gleason made the statement: "If an addict were to be sent to a country where drugs were unobtainable, he or she would be better off." But Dr. Kolb describes a case where a woman addict who came to this country from England actually did die within two days as a result of being refused her morphine. *Touche, Gleason?*

Of course narcotics, unlike insulin, are not necessary to survival in all cases (as Dr. Kolb points out), but Miss Holiday has made a valid point, in stressing that narcotics addicts, like diabetics, are sick people, not criminals. Gleason may be an authority on diabetics from personal experience, but on narcotics I'll go along with an established authority like Dr. Kolb, and from her experience, Miss Holiday. Furthermore, I'll even go so far as to say that Gleason owes Miss Holiday an apology, unless he has sufficient reason to completely repudiate the statements of Dr. Kolb.

Much more important though, I believe that Dr. Kolb and the *Saturday Evening Post* have dropped a bomb that shouldn't be allowed to fizzle out. Every writer and reader of *Down Beat*, plus the AFM, should bring the article to the attention of their congressmen and senators, at state and national level.

It could be a golden opportunity to solve the narcotics problem, as we know it today, once and for all. If anyone

doubts this, let him consider just this question: Would the unfortunate Stan Getz incident a couple of years ago, or the recent Willie Cook-Ray Nance-Tadd Bameron-Shadow Wilson arrests ever have occurred if addicts were treated as sick persons and not as criminals?

Al Loeb

Mistreatment . . .

Buffalo, N. Y.

To the Editor:

I am very much disturbed over the fact that a long-time idol of mine is being neglected and mistreated by *Down Beat*. The musician of whom I speak is Charlie Ventura.

Here is a musician that has been around for years but has not failed to progress with the times. For example I give you the fact that he played with Teddy Wilson and Gene Krupa in his early days. A little later he fronted a group called Charlie Ventura's Big Four, the personnel consisting of Chubby Jackson on bass, Buddy Rich on drums, and Marty Napoleon on piano.

If you can stop raving about wash-outs like Coleman Hawkins and Ben Webster long enough, listen to Ventura on *Deep Purple* and *Jersey Bounce*. Dig his *Blues for Two* and *All the Things You Are*.

If you can listen attentively to these recordings and come away unconvinced that Charlie Ventura has not been one of jazz' big horns, then I give up.

Ronald B. Jones

Other Members . . .

Los Angeles, Calif.

To the Editor:

Thought I'd drop you a line concerning that Buster Smith article (*Down Beat*, July 11). I was interested mainly because my husband, Jasper Jones, was one of the Blue Devils.

I read the article to him, and he was amused since he was one of those who hoboed back to the midwest. He has been blind almost 10 years and inactive in the musical field. He was surprised that Smith didn't mention Lester Young and Drucie Bess. They were also members.

Betty Hall Jones

Another Jump . . .

St. Louis, Mo.

To the Editor:

More about Bob Graf. He is now out in Los Angeles, having left St. Louis the end of June. This should bring things up to date on Bobby.

Ken Schnitzmeier

Gotta Go . . .

Wilmington, N. C.

To the Editors:

Please give Ralph J. Gleason a raise in pay! What are we boys to think when our girls flip over some indecent bumpkin? We like rock 'n' roll, but *The Pelvis* has got to go!

Jack Birmingham

(Ed. Note: Not only did we give Gleason a raise in pay, we sent him a free copy of *Heart-break Hotel*.)

Thanks . . .

New York City

To the Editor:

I just want to express my thanks for the excellent issue devoted to the Newport Jazz festival.

Kenny Norwick

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By Jack Tracy

NO, YOU DIDN'T walk into the wrong store — this is *Down Beat*. The fresh cover design and streamlined editorial pages are two more steps we have taken to keep this the most authoritative, informative, and readable publication available to the discriminating listener.

And another move in that direction will take place in the next (Sept. 19) issue. We have consolidated *Down Beat* with one of its sister publications, and once a month will include a *Record Whirl* section in *Down Beat*. This is an answer to the many readers who have asked us to extend our area of coverage to include more material on artists in the pop field who also are of much interest to the jazz fan.

The section will be given purely as a bonus. It will in no way detract from usual *Down Beat* space, but will be an additional eight pages once a month that will carry features on such personalities as Frank Sinatra, Carmen McRae, Matt Dennis, Perry Como, and Steve Allen — performers who have as much appeal to jazz listeners as they do to the pop record market.

The first *Whirl* section will be devoted primarily to a long look at this thing called rock 'n' roll. Included will be an article by Johnny Green on the deleterious effect r&r has had on songwriters and the tunes they now write; an interview with psychoanalyst Dr. Ben Walstein; a good look at Fats Domino, one of the hottest attractions in the field, by Ralph J. Gleason; a piece by *Down Beat* staff writer Les Brown about Elvis Presley that answers with a firm yes the question, "Can 50,000,000 Americans Be Wrong?"; an appraisal of the music by the man who has done as much as anyone to promote it — disc jockey Alan Freed.

The Sept. 19 *Down Beat* proper will also contain some articles of unusual interest. Nat Hentoff has done a long, penetrating portrait of Roy Eldridge that will be the issue's cover story. Belgian import Jean Thielemans whose guitar has been gracing the George Shearing quintet for some four years, has some cogent observations to make about the function of the jazz rhythm section. There will be other articles by and on topflight musicians, plus the regular columns from such experts as Hentoff, Feather, Ulanov, Gleason, Levin, Emge, Tynan, Mabley, etc.

We also have added to our reportorial contingent. Dom Cerulli, who has been *Down Beat's* Boston ear for nearly a year, leaves his post as special assignment reporter on the Boston *Globe* Sept. 1 to join Nat Hentoff in the New York office as a fulltime staff man.

A number of other changes and additions are in the works. Your comments on the most recent ones and your suggestions for further ones are welcomed.



down beat

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September 5, 1956

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special feature

Starting on page 43 is the monthly section, *Up Beat*, devoted to annotated examples of topflight instrumental solos. Included this time are works by Percy Heath, Barbara Carroll, and John Graas.

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The first artist to appear on *Down Beat's* newly-styled cover is Anita O'Day, the former singer with Gene Krupa and Stan Kenton who is in the midst of a stirring comeback. Her recent Verve album, *Anita*, has become one of the best-selling jazz packages in the country and her personal appearances have been uniformly successful. See Dom Cerulli's feature on Miss O'Day on page 13.

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NEW YORK

JAZZ: Gerry Mulligan, after fulfilling his commitments to Mercury, intends to freelance, having soured on exclusive contracts . . . Al Cohn, now through with Victor, feels the same way . . . The next **Modern Jazz Quartet** album will be cut during their Music Inn (Lenox) concert Sept. 2. Also on the program will be **Jimmy Giuffrè**, jazz dancer-choreographer **Lee Becker**, and possibly Gerry Mulligan . . . **J. J. Johnson** has finalized his personnel: pianist **Tommy Flanagan**, tenor and flute **Bobby Jaspar**, drummer **Elvin Jones**, and bassist **Wilbur Little** . . . **Al (Jazzbo) Collins** is piloting a Wednesday night NBC radio jazz series from 9:30 to 10 p.m. . . . No figures have yet been released, but reports are that the American Jazz Festival at Newport was in the black this year, Columbia's having picked up a quarter of the performance fees didn't hurt . . . **Don Butterfield**, the flexible tubaist, recorded some sides for Columbia . . . **John Lewis**, **Joe Wilder**, **J. J. Johnson**, and probably **Miles Davis** will be among the performers at the first Jazz and Classical Music Society concert in October. Part of the program will consist of **Dmitri Mitropoulos** conducting **Gunter Schuller's Symphony for Brass Instruments** . . . **Gene Gifford**, the veteran Casa Loma writer, is in New York, still doing some arranging.

Bud Powell, now that he's back on the scene, is also writing again and reports are the pieces are very intriguing . . . Inadvertently omitted in the report of opening night at the Newport Festival was **Teo Macero**, who played forcefully with **Charlie Mingus'** unit. Mingus, meanwhile, has switched back to the Willard Alexander office from the Gale agency . . . **Duke Ellington** reports that **Jose Ferrer** now has his musical, **The Man with Four Sides** . . . Jazz was to have its first chance at the Empire State Music Festival Aug. 2-4 with Duke opening; **Sarah Vaughan**, **Erroll Garner**, and **Bobby Hackett** on Friday; **George Shearing**, **Coleman Hawkins**, **Buck Clayton**, and **Dave Brubeck** Saturday. **Ken Karpe** produced . . . **Bill Russell's** authentic New Orleans jazz sides on the American Music label, hard to come by in several American cities, will be issued in Britain by Melodisc . . . **Bob Garrity**, one of the last of the good jazz disc jockeys in the area, fell before the WINS r&b onslaught, and is now a flying (literally) weather man at WOR . . . **Charlie Mingus** at Cafe Bohemia until Aug. 23. **Phineas Newborn** is there from Aug. 17 to Aug. 30 . . . **Johnny Guarneri** says a forthcoming Coral LP of Duke Ellington tunes is the best he's done on record. On the various dates were **Eddie Safran-ki**, **Wendell Marshall**, **Don Lamond**, **Mundell Lowe**, and **George Barnes**. Guarneri has also done a set of previously unrecorded **Fats Waller** numbers and a collection of **Hudson-DeLange** tunes.

Al Cohn's wife, who sang as **Marilyn Moore** with **Charlie Barnet**, cut some Lady Dayish tapes and may sign with a record label . . . **Tony Scott** plays the Esquire club, Trenton, N. J., Sept. 21-23, and also has a week at the Mariner's in Washington, Oct. 9 . . . **Kui Winding's** septet advance bookings include the Ridge Crest Inn, Rochester, Oct. 14-20, and the Colonial Tavern, Toronto, Nov. 12-18 . . . While **Thad Jones** was out with pleurisy, **Neal Hefsti** was among the Birdland sitters-in with **Basie** . . . August **Mademoiselle** has a good article, **College Jazz**, by **Tim Lynn**, also jazzmen photos with models yet . . . **Marty Napoleon** at **Herb McCarthy's** Bowden Square . . . **John Lewis** cutting an Atlantic LP. First session was with just guitarist **Barry Galbraith**.

ONSTAGE: **Fernando Lamas** will co-star with **Ethel Merman** in **Happy Hunting** with book by **Lindsay and Crouse** and songs by **Karr and Dubey** . . . **Three for All** with dancer **Paul Draper**, folk balladier **Will Okun**, and dramatic reader **David Allen**, is at Carnegie Recital Hall Wednesday and Thursday evenings only . . . **Ethel Waters** due to be co-featured with **Shirley Booth** in a music version of **Imitation of Life** season after next . . . **Fanny** will begin its national tour Christmas night.

ENTERTAINMENT - IN - THE - ROUND: **Frankie Laine's** British trip, originally scheduled for October, is more likely to take place next April. He'll play the Latin Quarter here in October . . . **Sarah Vaughan** had European offers for

(Turn to Page 35)

Well Organized

New York—Sammy Davis Jr. was introduced recently to a Thomas Electronic organ. Sammy never had played an organ before but quickly absorbed some two minutes of instruction and began to blow.

Said Davis, now an organ aficionado: "I play 11 instruments, and this makes about 30 different sounds, so now I can make 41. Let's see somebody top me now."

'Stars Of Jazz' TV Show Gets Sponsors

Hollywood—The most encouraging news for television jazz fans here broke recently with the announcement by KABC-TV that *Stars of Jazz*, the new Monday night half-hour narrated by Robby Troup, has secured sponsors for 26 weeks.

Deemed a significant factor in netting the sponsors was a recent overnight mail barrage of 6,500 letters and cards from viewers in response to a giveaway offer. Trade comment on the jazz teleshow has run unanimously in its favor.

The show in future weeks is slated to showcase Red Nichols, Stan Kenton, Perez Prado, the Lighthouse All-Stars, Count Basie, Anita O'Day, Ella Fitzgerald, and Sarah Vaughan.

Buddy Collette, voted new star on clarinet in the recent *Down Beat* jazz critics poll, received his award on the July 23 program.

Still A Chance For Jazz Bands

Washington, D. C.—Despite the efforts of Sen. Allen J. Ellender Sr. (D., La.), the final supplemental appropriations bill passed by congress does not exclude jazz bands and dance groups from taking official part in the American cultural exchange programs as John (Dizzy) Gillespie and Martha Graham did earlier this year.

The final bill, as worked out by a joint senate-house conference committee, appropriates some \$5,900,000 for the president's special international program. The bill also makes this program for the first time a permanent rather than a temporary activity. The administration had requested \$9,000,000 for the program.

The bill as passed leaves allocation of funds to the president instead of marking specific amounts for the state and commerce departments and the U. S. information agency as last year.

It's also up to the executive rather than congress to decide what cultural organizations will be sent abroad so that it's quite likely jazz bands and dance groups will continue to be included. The bill does call for a more careful examination of musical groups to be sent abroad.

Ferguson Taking All-Star Dream Band Into Birdland

Hollywood—Maynard Ferguson has left the west coast to open at Birdland Aug. 30 as leader of one of the most star-studded bands ever assembled. Tagged by Morris Levy, operator of the New York nitery, as Maynard Ferguson and the Dream Band of Birdland, the line-up is as follows:

Trumpets—Bernie Glow, Nick Travis, Al Derise, and Ferguson; trombones—Jimmy Cleveland, Sonny Russo, and Ferguson on valve trombone and bass trumpet; reeds—Herb Geller, Al Cohn, Seldon Powell, and Sol Schlinger; rhythm—Hank Jones or Bernie Leighton, piano; Milt Hinton, bass, and Osie Johnson, drums.

Ferguson told *Down Beat* that the band will play a book of arrangements by Johnny Mandel, Bill Holman, Quincy Jones, Cohn, Manny Albam, Ernie Wilkins, Bob Brookmeyer, and Willie Maiden.

DURING THE BAND'S engagement at Birdland, he said, Levy has set the all-stars to record two albums for the Vik label for release later this year. He added that his new EmArcy album, *Around the Horn*, consists entirely of Bill Holman arrangements some of which are in the Ferguson band's book.

"It's really an honor to front this band," Ferguson said. "This is the kind of outfit I've wanted to have for years. Now that it's finally set, I can hardly believe it."

Count Basie's success is the main reason for choosing this time to launch such a band, Ferguson said. He said he feels that it's a mistake to organize a band "just because you can get one together."

"The reason I'm going into this," he explained, "is because the band's so darn good. And I'm not tied to any agency yet, but we're listening to all offers."

WHILE THE BOOK will feature every sideman, Ferguson added, he will carry the brunt of the solo work.

"Although the band is comprised of some of the top studio men who are settled in New York, there's a possibility of some road jaunts," he said. "Anyway, we're hoping for a steady 10 to 12 weeks a year in Birdland."

"To tell the truth," Ferguson concluded, "I want to see what can actually happen with such a band as this before everybody gets old and dies in the studios."

Supermarket Disc Sales Expand To Other Cities

New York—The success of the experiment of selling jazz records in supermarkets in Boston and Philadelphia has led to the expansion of the program to other major metropolitan cities. The project will get under way after Labor day.

RCA Victor reported it is planning to introduce an EP version in the Philadelphia area for either 99 cents or \$1.29. The set will be a fold album containing two records. Heretofore, only single discs had been sold.

Manuti Raps Disc Firms For Waxing Abroad

New York—Al Manuti, AFM Local 802 president, writing in the July issue of *Allegro*, the 802 monthly, blasted the growing practice by several American record companies of recording abroad.

"The United States is being flooded," Manuti said, "with recorded music from abroad—principally England—produced at a fraction of what it would cost to make here. This is not limited to records. There is also a growing manufacture of all types of background music, produced abroad and then shipped here for use on radio and shows."

"For a standard three-hour recording session here in New York, the sideman scale is \$41.25. In England it is \$11.20, with the leader getting \$18. Also, studio costs run a third less than in the United States."

"So it isn't surprising that studios in London are busy from 9 a.m. until midnight recording, for American use, music for LP albums and TV backgrounds."

"It seems to me the situation is so serious that congress should take immediate action to stop it. And it can be stopped—by the simple device of raising the import duty on all recording of this type to a point where American musicians can compete against them . . . We cannot compete with these foreign importations, unless we want to lower our scales to theirs. And we will not do that . . ."

'Camera Three' Offers Jazz-Classics Contrast

New York—CBS-TV's experimental *Camera Three* premiered an unusual demonstration of the contrast between jazz and classical music practices in a recent Sunday morning program titled *Variations on an Instrumental Theme*.

Gerry Mulligan and Bob Brookmeyer with Bill Crow and Dave Bailey showed how a jazz unit treats and develops a theme. Then members of the Camera Three String quartet demonstrated via Mozart, Debussy, Bartok, and others how it's done in that idiom. Similarities were also indicated.

Camera Three is presented by the WCBS-TV public affairs department in co-operation with the New York State Education department.

caught in the act **db**

Leon Sash; Cafe Bohemia, New York

Chicago accordionist Leon Sash made his New York jazz debut at the Bohemia and magnetized the natives with a demonstration of wailing accordion that left some still wondering whether a small man with a horn wasn't hidden in the body of the instrument.

Less impressive as a jazz unit was Sash's full quartet. The main fault was in the fact that the combo hasn't been playing many jazz rooms and wasn't quite prepared for the Bohemia's let-out-all-the-stops environment. On most numbers, the group stuck to the melody in a well-mannered first chorus—with, it should be said, some interesting tenor-accordion, flute-accordion, and clarinet-accordion voicings—and then the blowing began. In some arrangements, except for Sash's solos, the number as a whole seemed somewhat too polite, too ready to satisfy a visiting conventioneer.

Once the quartet gets set on a jazz circuit, however, the book should expand and contain more challengingly written scores. There also should be more room in the presentation for all-blowing numbers.

The bassist in the combo is Leon's wife, Lee Morgan, who used to play symphony bass and was on the WLW staff in Cincinnati for a time. She plays a 1690 instrument that is amplified and works in capably with the unit though she is not a major jazz musician by any means. Ted Robinson triples on flute, clarinet, and tenor. He's skilled on flute and clarinet, but his best jazz instrument, the one that projects most forcefully, is tenor, which he plays with good, strong tone and beat and his own voice within a modern mainstream conception, as in his own arrangement of *Blue Lou*.

On all instruments, Robinson is flawless in his passages with Sash, including several quite effective unison designs. The content of these tricky patterns, however, could often be more substantial.

Drummer Don Jaconett is competent but does not especially flow and is not yet as dynamics-aware as he could be.

Sash is the key that makes this combo so worth hearing. Technically, he is a near-fantastic accordionist. At one point, for example, he pulled off a ride, Phineas Newborn-style, with left hand only on the buttons that sounded as if both hands were everywhere.

As a jazzman, Sash swings, climbs, and can be down when the context is right. His single lines are horn-like in phrasing and always intelligently constructed. Until hearing Mat Mathews and Sash, my interest in accordions had been limited to French dance halls and bayan accompaniment for Russian dancing. But I know now how legitimate and roaring a jazz instrument it can be. That Sash is not signed to any label is an astonishing omission on a lot of parts.

—nat

Gerald Wiggins Trio; Club Cosmo, Los Angeles

Long one of the most respected though underappreciated jazz pianists,



Gerald Wiggins

Gerald Wiggins, in recent years has been celebrated more for his accompanist work with Lena Horne than for his considerable jazz talent.

He was a pianist with the Louis Armstrong band while still in his teens, then with Benny Carter, and later with Jerry Fielding's fine studio and recording ork, on the now defunct Trend label. Wiggins presently works only weekends with his rhythm section at the Cosmo, keeping busy the rest of the time with record dates and writing for a variety of groups and labels.

His sidemen, Jackie Mills, drums, and Joe Comfort, bass, are also widely known studio and recording musicians whose work with Gerry must serve as a release valve for jazz feeling. On the evening of review, bassist Curtis Counce was subbing with superlative taste and driving beat for Comfort who had a record date.

As might be expected from a long-time vocal accompanist, Wiggins' repertoire is wide and varied. Sample numbers: a fast *Lady Is a Tramp*; *It Never Entered My Mind* with Gerry nursing the changes; or a leisurely *Hundred Years from Today*. With Mills' relaxed, intelligent drumming booting the beat along, they can sail into *So Easy to Love* deceptive in its seeming effortlessness.

Wigg's approach to his instrument is an assertive, two-handed one with the accent always on swinging. While his statements are modern in conception, there are no far out or obviously experimental traits in his work. He plays with verve and humor with many hints of the Basie approach especially evident in his chordal punctuations and colorings on the jumpers.

This is a markedly versatile trio which confidently struts from a subdued *Serenade in Blue* to a rocking Afro-Cuban thing featuring Mills' facile finger drumming, or a contrasting *How High the Moon* with electrifying choruses of fours between Jackie's hi-hat, the bass, and Gerry's piano.

The group is assuredly good record material and, what with the spate of recording in progress on the coast today, it merits a thorough hearing in album form.

—tynan

Connee Boswell; Blue Note, Chicago

Normally, when an attraction like Connee Boswell appears in a city like Chicago, one expects it to be at a club like the Chez Paree. Putting her in his Blue Note, Frank Holzfeind caused many an eyebrow to raise.

Although Connee is not customarily thought of as a singer of jazz, Holzfeind's justifications were twofold: one, it's his room and he digs Connee; two, she dates back to an era when there was scarcely a difference between jazz and the popular music of the day. Even so, she was an anachronism on a stage that regularly holds the Brubecks, the Basies, and the Ellingtons. Holzfeind is a bold man who bets on his own tastes and takes his chances on business later. Besides, of late he has found himself perilously short of strong attractions.

So Miss Boswell played the Note, opening to a warmly receptive crowd of old-timers, probably none of whom were the Blue Note stalwarts. Her pitch was nostalgia, and accordingly she gave the onlookers the everlasting likes of *Sunny Side of the Street*, *This Can't Be Love*, and even *Stardust*. All were done against the adept Dixieland backing of an Art Hodes combo, and, therefore, a spirited (but undistinguished) arm-waving rendition of *When the Saints Go Marching In* was too hard for her to resist at the getaway.

Miss Boswell, a belter of the old school, is still the reigning champion of sugar and schmaltz. Her strong voice with the attractive frog in it fairly gushes emotion. Those who came to see her evidently came to hear just that, but taste has come a long way since the vogue of melodrama and today the Boswell kind of "heart" singing cloys quickly. Connee's Blue Note date proved that there is still no reason to regard her as a singer of jazz.

—lrs

Zoot Sims; Cafe Bohemia, New York

Zoot Sims, who keeps better time than a self-winding watch, brought his new group into Cafe Bohemia (the most invaluable jazz club in the east) and it's to be hoped the combo stays together a long while. Zoot himself has inexorably developed into one of the major modern jazz tenors, and there are those who think he is the best.

Zoot, first of all, is a definition-in-motion of what it means to swing, to flow, to be a mature jazz improviser. His tone is full and virile, his conception is never less than interesting, and he often brings himself, the band, and the listener into exhilarating climaxes of emotion-driven flying idea patterns.

Trumpeter Jerry Lloyd (known in the early and mid-'40s as Jerry Horowitz in the frontier days of New York bop) has been mostly driving a cab the past couple of years, and so is somewhat out of practice with regard to constancy of tone and fluidity of execution. But Lloyd has a lot to say, and as he puts in more working time, he'll become an increasingly valuable member of the combo.

The rhythm section has its problems, most of which should warm away as they make more time together. Johnny Williams is a powerful, slashing pia-

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Chief Trouble

New York—Scheduled for the first program in the new *NBC Bandstand* series was an all-star leaders' combo, including Guy Lombardo, Tommy and Jimmy Dorsey, Fed Lewis, Carmen Cavallaro, Russ Morgan, Johnny Long, and Larry Clinton. The conductor was to be James C. Petrillo, AFM chief.

Said an observer: "It's too bad Petrillo doesn't join in on trumpet. Cecil Read could join him, and they could work out some two-trumpet breaks like Oliver and Armstrong."

"Over whose head?" asked a musician.

New Ventura Unit On Road

Chicago—Charlie Ventura will bring his newly-formed group to the Blue Note Sept. 19 for a week, following his current run at Birdland and dates at the Ridgcrest Inn, Rochester, N. Y. and the Ebony club in Cleveland.

After working chiefly around Philadelphia for the last year, Ventura switched booking agency affiliations from the Associated Booking Corp. to Universal Attractions, where he is reunited with his former longtime manager, Don Palmer. The new group comprises Dave McKenna, piano; newcomer Billy Bean, guitar; Richard Davis (ex-Don Shirley partner), bass, and Mousie Alexander, drums. According to Palmer, two more horns—trombone and trumpet—will be added soon.

Ventura recorded 12 sides for an LP to be issued by Doshay Records before he went into Birdland, among them a new treatment of *Dark Eyes*, a modernized *Bill Bailey*, and 10 other standards.

Grove Press To Publish Broonzy Autobiography

New York—Grove Press will publish *Big Bill Blues*, the autobiography of blues singer Bill Broonzy as told to Belgian writer Yanick Bruynoghe. Likely publication date is October or November. The book was first issued to wide European acclaim by Cassell & Co. in London, and its first American review appeared in *Down Beat* (Counterpoint, March 7).

Included in the book is Broonzy's description of how several of his blues were born, portraits by him of several of the major blues singers, and a discography of Broonzy's works.

Hamp To Play England

New York—Lionel Hampton, who returned here on Aug. 3 after a tour of Europe and Israel, has booked ship passage to England. Hampton will appear for eight days at the Gaumont State theater and tour the British Isles until Oct. 28.

Jim Crow Shadow Hovers Over Vegas Jazz Efforts

Las Vegas—When the big, blasting Lionel Hampton band blows into the Dunes here Aug. 30, it will be following the toughest musical organization in the business—Count Basie's. But Hamp's opening will mark another phase of Operation Jazz at this desert gambling spa, the healthiest musical development ever to hit this sunbaked crap table aptly dubbed "Lost Wages."

The decision to bring jazz to Vegas belongs to Bill Miller, new operator of the twice-bankrupt Dunes, and it's a sort of last ditch attempt to pump life into the luxurious hotel and keep the place breathing.

Miller's long association with New Jersey's Riviera earned him plaudits and respect as an entrepreneur who could sustain a high level of musical entertainment. For the last three years his supervision of the shows at Vegas' Sahara has enhanced that reputation. Three months ago he purchased the ailing Dunes. If public response thus far to his jazz policy there can be regarded as a business barometer, then the indicator points to very fair weather indeed. Both the Les Brown Band, followed by Billie Holiday, played to capacity-plus business the last two months.

First part of the evening's entertainment by the Basie band is unusual in that beginning at 9:30 the band plays for dancing only. It's certainly a different feeling, with mutes on everything but the piano. But the swinging beat is there, and Joe Williams' soft singing reveals another facet of that man's versatility.

Judging by the way the dancers through the platform dance floor, the Basie band need play second fiddle to none when it comes to dance music.

For the first band show of the night, opener was the rousing *Why Not*, followed by Charlie Fowlkes' big-toned baritone solo on *Eventide*. Only disappointment of the program was a rather routinely delivered *Little Pony* by Frank Foster. The second show was marked by a very good, long Sonny Payne drum solo, with the band blowing in uniformly high spirit.

But for all the musical excitement engendered by the Basie band and by thoughts of the new jazz policy of which Miller may be justly proud, a pall

Gillespie Band Swinging Through Latin America

New York—The John (Dizzy) Gillespie band, making its second trip this year under the auspices of the U. S. state department, began its Latin American swing July 25 in Quito, Ecuador. The band played Guayaquil, Ecuador (26 and 27); Buenos Aires, Argentina (28-Aug. 4); Montevideo, Uruguay (Aug. 5); Rio de Janeiro, Brazil (Aug. 6-12), and Sao Paulo, Brazil (Aug. 13-17).

At presstime, it appeared possible that Dizzy and the band might play Chile, Peru, Colombia, and Venezuela on the way back.

hangs over the festivities. The shadow of Jim Crow, all-pervasive and seemingly invincible, darkens everything. Even as the press sat at dinner, it was quietly announced by one of the hotel's representatives that because of the "lousy Jim Crow policy" in effect there (indeed as in every big Vegas hotel) we were not to invite any of the Basie sidemen, or even Basie himself, to our table.

This social cancer was in evidence backstage also, as when one of the sidemen bitterly explained to another that the only way out of the hotel for them was through the back door.

If there is one subversive factor that can defeat the laudable drive to bring jazz music to Vegas, it is the ironic contradiction between the inherently democratic art form that is jazz and the social disease of racial discrimination that is all too tragically extant here.

—tynan

Crowell-Collier Buys Mail Disc Interests

New York—A major deal in the record industry was completed recently when the Crowell-Collier publishing firm bought the American record interests of Concert Hall society and the five mail-order operations—Musical Masterpieces society, Opera society, Jazztone society, Chamber Music society, and the Handel society.

The reported million-dollar transaction put Crowell-Collier into the mail-order business armed with one of the largest independent catalogs (1,000 recorded works) in the world. It also gives Crowell-Collier a mail-order list of approximately 600,000 and puts the magazine-radio-television combine into the retail field via the Concert Hall label.

One of the first operations of the new management will be an immediate entry into the field of prerecorded binaural tapes. The initial release, which will be out shortly, will contain 12 tapes, and thereafter six new tapes will be issued each month.

Flanagan's Prep Scores

New York—Ralph Flanagan has completed a series of arrangements for high school dance bands of standard tunes. The publisher is Belwin, Inc., and the scores are expected to be available soon. Flanagan said he will appear in Chicago in December at the Midwest Band Clinic.



RECENTLY there has been quite a tempest among the jazz critics pertaining to the questions of "what am I?" and "where am I going?" Some of the writings resulting from this have been a kind of self-analysis. Some of it has been a kind of badgering among the critics themselves with an unfortunate descension to personalities.

Certainly the subject of the functions of a critic is one that is close to the heart of the artist, the performer, the layman, and certainly the critic. One of the problems of discussing the subject of criticism and the critic is the difficulty in determining the qualifications or credentials to be a critic. Obviously we are all critics, and the fact that some of us are considered copy, or somehow get to be copy, is extremely tenuous and arbitrary.

Criticism is a fairly modern aspect of our culture, since its whole function rests on the premise that a bad critic who can get himself quickly into print via our mass media is worth more than a good one using a bar stool as a rostrum.

Criticism differs from one art form to another, literary criticism certainly being the most fruitful. (Strangely enough, some of the finest music criticism ever written was done by George Bernard Shaw as a young man.) Criticism in any art which is essentially abstract, that is, involving a performing or creative technique which requires constant care and attention, must be generalized. Furthermore, it is difficult in this kind of criticism to build simple equations of the art form with human beings, or to find some context with people.

Criticism in classical music wrestles with these problems constantly. After a serious critic has talked about loud sections and soft sections and has filled in a few biographical notes about the composer, he has a tough row to hoe to say something with meaning to a number of people.

The jazz critic must hoe even a tougher row, since he does not have even the loud and soft parts to talk about; even the biographical parade of credentials, such as "a student of so and so," etc., has no meaning in jazz. Also jazz is a young art form barely out of the folk music stage, and any philosophical reflection growing out of the evaluation of a three-minute record is bound to appear strained and pretentious.

The jazz critic is also beset by the fact that he writes for a trade journal, and although *Down Beat* and *Metro-nome* have both made giant strides toward becoming journals of opinion, they are usually read by people who are active in the profession and whose interest understandably runs toward the practical rather than the reflective. Facing these problems, what does a jazz critic say after he has told you the label on the record, the personnel involved, and the pieces that are played?

The Functions of a Critic

The functions of a critic seem to be three fold. First of all, he is a sort of watchdog of the art form to which he at least must bring an enduring affection. Secondly, he must be a composite father, analyst, teacher, and friend to the musicians whose works he is evaluating. Here a critic with a technical background can be extremely helpful in making clear to a musician just where the piece of work under discussion went astray. Finally the critic has a rela-

Jazz Criticism

By John Mehegan

tionship and a responsibility toward his audience. Here the critic becomes a great thespian, pleading, upbraiding, bullying, a mixture of Saint Francis and Jeremiah.

The Critic and the Art Form

This is really the heart of the matter: the most difficult role to perform, the least appreciated, and one that involves every fiber of the critics intellectual and intuitive qualities. It is only by a constant interplay of the intuitive and the intellectual that any truth can evolve; in other words, it's the old feeling-thinking problem. Here we are thrown back upon the natural aptitudes of the critic, such as they may be.

Critics are like other people in that they are not perfect; like other people they seldom possess the exquisitely delicate mechanism necessary to observe a work of art . . . feel something about what they have seen or heard . . . think about what they have felt . . . transcribe their thoughts into matchless prose and find someone to read it. Some critics, like some people, possess a great or good capacity to feel, but are often not able to evaluate and understand what they have felt; or, which is even more difficult, what they haven't felt. In this sense, criticism is self-analysis with all its pitfalls.

Other critics like other people possess a great or good ability to think and reflect upon the art form, who along with this may possess a sense of history and a certain facility with words. These people usually do not have a strong emotional relationship with the art form, although they can be very valuable people, making very valuable contributions.

Finally there are some critics like some people, who have neither the emotional facility nor the intellectual capacity necessary to function properly as a critic. These people are sometimes clever and can often contribute something of value; however, since a sincere affection for the art form is sometimes lacking, there is always the danger that they may attempt to use the field as a vehicle for their own ambition. This group is usually in the minority and can never be a menace to a healthy art.

So, two groups emerge: the feel-think group and the think-feel group. The ideal critic would probably fall in the first group (feel-think) since emotion is primary to any art and it must certainly be difficult for a critic to think his way through a stack of records or a pile of books.

The qualities which go into the process of feeling and evaluating, are often described by the term "taste." Although it would seem to be primary to any criticism, there are critics, like there are people, who lack taste.

Taste is a frequently challenged term; the challenge usually takes the form of the sophism that taste is subjective—that there is no such thing as good and bad taste, there are just different kinds of taste. This is a sensitive subject and one that is usually futile to discuss, since those who subscribe to the canons of absolute taste need no proselytizing in this area; those who cling to the concept of relative taste will not be convinced of the contrary since they might secretly suspect that they lack a sense of taste about these matters, and knowing this, it is pleasant to bathe in the warm, luxurious waters of relativism.

In the privacy of his study, each man should reserve the right to express his taste or lack of taste to his heart's content; however, when one militantly presents his lack of taste under the guise of criticism, then he must be challenged since he is striking at the roots of all values.

The critic's role is a solitary one. The pressures of friendship and the exigencies of commerce and personal sponsorship must never influence his judgments. His first responsibility is to the art form.

The Critic and the Musician

A common rebuke hurled at critics states that since critics cannot play, they cannot criticize. This is, of course, ridiculous. As a matter of fact, the opposite is true, since,

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ANITA O'DAY celebrated her 20th year in show business the week she appeared at Storyville in Boston.

She reminisced a bit on two decades studded with success as a singer with the Gene Krupa and Stan Kenton orchestras, personal tragedies, early struggles, financial woes, and the budding comeback now under way.

She looked radiant and sang maturely, particularly on ballads, which were never really O'Day vehicles until lately.

"I REALLY HAVE NO preference on tunes," she said. "I like them all. But there are some I feel.

"For instance, there's the tune *Time After Time*, which I felt. I like the song, but I like other songs, too. This one I felt.

"I generally have trouble finding ballads to do."

She admitted that lately she'd been singing more ballads than before. "Look," she said and grinned, "I'm even singing the *Rock and Roll Waltz*. We recorded the tune."

She was happy about her Verve album, although she described the cover photo as "the picture of a girl singer under water."

ANITA RECALLED that she started singing in neighborhood taverns and walkathons in the Chicago area.

"I never won one, but my partner and I stayed with it 2,228 hours once, and we came in second. Anyway, we'd get up on the stand and sing and dance, and the audience would toss us money."

Her partner, she disclosed, was a young man who later became a successful singer, Frankie Laine.

"I even remember the songs we used to sing," Anita said smiling. "Frankie used to do *Red Sails in the Sunset*. That was the big hit at that time.

"I used to sing *Is It True What They Say About Dixie?*"

She recalled that the piano player at some walkathons was Fats Waller. The emcee was a carrot-topped comedian known to a few as Red Skelton.

IN 1939, ANITA sang at the Three Deuces, where Gene Krupa heard her and promised her a job with his band if an opening became available. When Irene Day left, Anita moved in, and there are a lot of Columbia records cut during the early '40s which tell what happened.

Anita cleared up for this reporter the mystery of the shouting as Roy Eldridge started his chorus on *Let Me Off Uptown*.

When the record came out, explanations for the outburst of approval ranged from a group of visiting kids in the Columbia studios to a story that the tune was cut on the campus at Princeton or Yale the morning after a prom with the student couples in attendance.

"No," Anita said, "that shouting was in the arrangement. We just rounded up all the people we could find in the studios and the hallways. We got typists and engineers, people in the corridors, everybody we could find."

ONE STRIKING FEATURE of a visit with Anita is her restlessness. She is a bundle of nervous energy and an inveterate pacer.

"She's got a lot on her mind," road manager John Poole explained. "She's really working hard. She's got a lot of back taxes to make up, and she's



Anita's Back!

By Dom Cerulli

serious on establishing herself as a real jazz personality.

"Very recently, when her option with Norman Granz was up, she wanted out. She felt she wasn't getting anywhere. They offered her a chance to do the Verve album and have a hand in the tunes. She worked hard on it, and they came up with something that was good and was Anita."

Poole, who sits in on drums behind Anita, said there was some discussion of organizing a Krupa-Eldridge-O'Day band, similar to the one on a Granz recording released recently, for a European tour.

"I don't think she believes it's wise," he said. "That's like stepping back 15 years. All that's part of the past. She wants to get something of her own on her own."

ANITA ADMITTED SHE used to listen to many other singers and musicians, "to keep up with what's going on." Now, she says, she doesn't listen to much of anything. "I feel I've got

my style, and I don't want to be influenced, even unconsciously, by what the others are doing."

Following her Boston engagement, Anita was scheduled to go to New York to appear at the Cameo room.

To make the New York engagement, she had to get a cafe license. "We're really praying she'll make it," Poole said. "It could be the break she deserves." (Ed. Note: Anita did open in New York.)

With some fine records behind her, a welcomed appearance at the American Jazz festival at Newport, R. I., and increasing prestige as a jazz singer, Anita seems on the way to fulfilling her name.

"I was born Colton," she laughed. "I took the name O'Day because it's pig latin for dough, and I hoped to make some."

And as for her comeback, there are—judging by her Boston reception—a great many persons for whom she's never been away.

From Disc Clerk To Jazz A & R Man

By Ozzie Cadena

I WAS BORN Sept. 26, 1924, in Oklahoma City of Spanish-Mexican parents. I probably was influenced early in life by the freedom of Mexican folk songs which are pretty similar in mood to our down-home blues.

My first contact with a jazz performer occurred around the age of 10. A blues singer-guitarist made our neighborhood, and I felt and received more of a message in his songs than in what I heard in the church that I attended as a youngster.

Shortly before this, I studied solfeggio with a local musician who taught a few youngsters in his spare time. I guess I absorbed some of his teachings, but I wasn't too interested at the time. I absorbed quite a bit of jazz, swing, or whatever it is called, because of my interest in radio. (My older brother constantly tuned the great bands in as he repaired sets. He also played violin and guitar.)

BOTH OF MY SISTERS studied and played piano, and they helped to re-interest me to restudy music.

I had a couple of great thrills while I was in service. I was in on the invasion of Guam, and a week or so after the island was liberated, the Chamorros gave us a banquet, and was I surprised to find an old-fashioned wind-up phonograph in the house in which the party took place. I was even more surprised to find a copy of *On the Alamo*, by Benny Goodman's sextet (Auld, Cootie, etc.). I played that record all night.

Some time later when we were relieved by the army, I discovered that the soldiers had a record player, which I borrowed, and they also had, among a mess of pop stuff, a copy of *After Hours* by Erskine Hawkins with Avery Parrish. You can imagine the thrill

something like this can be when you're way out somewhere halfway around the world. In today's vernacular, I was simply gassed.

A YEAR AFTER MY discharge from the marines I attended Dalcroze School of Music in New York, which used to be located in the City Center of Music. I resumed my bass studies and minored in piano, harmony, etc.

An ulcer had me down for about a year or so soon after I left school. I worked club dates around New Jersey for a while, and for a time I was doing pretty well, working three nights a week, but the club was closed suddenly.

A few months later I sold my belongings, including my bass and car, and went to the west coast. This was in 1949. Things were certainly slow that summer, and I felt drugged with every-

thing. For a few months while in San Francisco-Oakland, I made it to work days, and nights I'd spend listening to records, for there wasn't too much happening at the time. In October of that year, I caught Brubeck's trio, and they sure gave me new life, ulcer or no.

I returned to Jersey in the summer of 1950, and I found myself interested in educating youngsters to jazz with the help of the New Jazz society and Carl Ide, a jazz-informed disc jockey there.

WE MAINTAINED A wonderful, two-hour, daytime sponsored jazz show on WNJR in Newark, N. J., until the station sold out to rhythm and blues interests. In the summer of 1952 or '53, I took a job as a retail record salesman in the Radio Shop of Newark. The store, owned by Herman Lubinsky, was

Savoy Shows Wizardry Of Oz

In the last two years, Savoy's jazz catalog has grown quickly in quantity and, to a large extent, in quality. The unifying influence has been Savoy's jazz a&r head, Ozzie Cadena, a laconic, unpretentious, strong-willed artisan who knows what he wants and generally gets it.

Cadena's sessions are usually identifiable by an especially strong modern jazz rhythmic pulsation; in fact, he has used the rhythm section of Hank Jones, Kenny Clarke, and Wendell Marshall so often that they have become one of the most flowingly fused rhythm units in present-day jazz.

Cadena, during his a&r term, has helped bring about wider public awareness of the virtues of Jones as a soloist. He has done the same for Joe Wilder and has presented Ernie Wilkins with a number of challenging opportunities to broaden his writing skills (*Flutes and Reeds* and *Top Brass*, for example).

Cadena also has well utilized musicians such as Milt Jackson, Donald Byrd, Eddie Jones, Frank Foster, Frank Wess, Lucky Thompson, John LaPorta, Charlie Mingus, and many others, as well as continuing to build an intelligent reissue program. His most notable achievement in the latter category has been his series of Charlie Parker memorial LPs that has contained alternate and fragmentary masters on several tunes as well as the take originally issued.

In this article, Cadena relates the odyssey of one jazz fan who became a catalyst-creator. It is an odyssey paralleled in part, at least, by the life histories of many of our readers.



The three men above have become virtually the house rhythm section for many of the dates Oz Cadena waxes for Savoy. At left is pianist Hank Jones, who will be recording

a lot of things under his own name for the label. Bassist Wendell Marshall is at center, and the drummer is Kenny (Klook) Clarke. (Photos by Cadena)

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A sizable contingent of excellent newcomers has moved into the New York scene from Detroit. Many of them already have appeared on Savoy sides. Three of the most

prominent are pianist Tommy Flanagan, guitarist Kenny Burrell (now with the Hampton Hawes trio), and Paul Chambers, working with Miles Davis. (Photos by Cadena)

downstairs in the building that housed Savoy Records, also owned by Lubinsky.

In 1954, I began part-time operations as a jazz a&r man with Savoy while still selling records in the store. Herman began asking what I thought about talent, and I suggested he record Kai Tjader. He did, and Cal sold very well. He then told me to find some other persons to record.

My first date was a Phil Urso session for which I got Bob Brookmeyer, Horace Silver, Percy Heath, and Kenny Clarke (now available on Savoy 12" LP 12056). My second date was the J. J. and Kai collaboration (Savoy 10" LP MG 15038). I don't work in the record shop any more, but I did off and on until last May. Incidentally, it was at that first date that I first met Clarke, the drummer I use whenever possible on my dates.

MY PRIME CONCERN with regard to good jazz recording has been to try to relax the men by being as informal as possible. Of prime importance are the solos by the men involved. Naturally, themes and arrangements are important, but I've allowed goofs in the theme or arrangement if there were good blowing solos and good swing.

Of all of the things involved in recording, I concern myself the least with the fidelity or sound from an engineering standpoint. It isn't that I don't dig good sound. Quite the contrary, but I do classify solo performance over all. Besides, with an engineer like Rudy Van Gelder, why should I worry?

In reference to splicing, I don't mind adding inserts to the theme. I mean if somebody goofs a couple of bars in the main theme, I may put in an insert because I don't want to waste good solos. But I rarely dub in solos from various tracks to make a master, although I have done so once as I recall. If I feel that it is necessary, I will resort to splicing. Otherwise, no.

I GUESS THAT I will go on recording as I have in the past—mixing musicians of various personalities and styles and striving to keep swinging. I expect to record three or four albums

featuring Hank Jones which I will record as soon as Hank is ready.

I'd very much like to do a couple of albums featuring Hank, Thad, and Elvin Jones, and I expect to record more of the serious jazz compositions by Andre Hodeir, Ernie Wilkins, and a few others.

As to new thoughts in jazz, I have no ideas in mind. I like the idea of simultaneous improvisation, but as yet I have not planned anything. The problem is to retain the funk and swing while blowing in this form, and here's hoping this will happen soon.



One of Savoy's most swinging dates occurred when this group was assembled under Cadena direction. Drummer Kenny Clarke is flanked by trumpeters Nat Adderly and Donald Byrd, bassist Paul Chambers, pianist Horace Silver, Oz Cadena, and altoist Julian (Cannonball) Adderly. Though this session was held at a recording studio, many of the label's dates are taped in the living room of engineer Rudy Van Gelder's New Jersey home.

Dissonant Thirds

Conducted By Michael Levin

Under scrutiny, the Hampton Hawes trio, which was playing at Basin Street when Nat Hentoff, Leonard Feather, and myself heard the group. With leader Hawes firmly manipulating the piano, the trio, together about 18 months, is filled out by the bass of Red Mitchell and the drums of Chuck Thompson. (Ed. Note: Thompson was replaced by guitarist Kenny Burrell since this was written.)

Hawes, a Los Angeles native, gigged with Dexter Gordon, Wardell Gray, and Shorty Rogers before serving in the army from 1952-'54. His playing has been heard on various west coast concert discs and a Contemporary LP looked upon with high favor by Nat Hentoff some months ago. Likes Tatum, Bud Powell, and Oscar Peterson on piano.

Mitchell, at 28, a year older than his boss, started out on piano and switched to bass when he worked with Chubby Jackson's big band at Bop City in 1949, having worked earlier with Jackie Paris and Mundell Lowe. He cut an LP under his own name for Bethlehem that came out recently, says he prefers Oscar Pettiford above other bass players for his all around versatility.

Drummer Thompson is another young west coast musician who is remembered as the man who got fired from Ivory Joe Hunter's band because he wouldn't play shuffle rhythm.

Says bassist Mitchell (with Hawes nodding in the background), "We aim to have good jazz conception as a trio, to swing as a unit. It's our over-all cumulative beat we're interested in, rather than any single solo effort."

Nat Hentoff

RED MITCHELL has become not just one of the better young bassists, but one of the most creative bassists in all of jazz. He is consistently impressive in his solos, building with flowing, horn-like phrasing that is never stale, and invariably reaching mature satisfying climaxes. His tone is full and firm and he is clearly aware of the expressive virtues of shading. As part of the section, Red plays with swinging authority and unshakeable taste.

Drummer Chuck Thompson, who sounded good enough on records, is even more memorable "live." He is an unusually spare, functional drummer who does not lean on his top cymbal all night, whose accessories are just that, and who possesses an unfailing sense of time. Chuck's short breaks are strong and intelligent, and do not throw the trio off line or off time. He is particularly valuable in the way he backs Red's solos. Chuck has the relatively unique ability to both stay out of Red's way while at the same time subtly underlining a rhythmic phrase when necessary and otherwise complementing Red with exemplary modesty and skill. In all of his work, Chuck knows the value of accentuating dramatically while avoiding the melodrama that excessive and overly repetitious accents can miscreate.

Pianist-leader Hamp Hawes is at his best on up-tempo and in the blues (at whatever tempo.) Hamp swings, and he swings hard, although in the sets under review, his beat was not nearly as well fused with the rest of the unit as it has been on records. Even Hamp's beat, however, is not — as of these hearings — as relaxed and fluid as it could be. His chief asset is his fire, his leaping vitality within the fairly narrow range within which he appears most comfortable.

That range appears, as aforesaid, to be primarily what John Mehegan might call blues-from-the-hard-school-of-bop, and other ideational and emotional patterns derived principally from Bird and his major colleagues. Even in this field, Hawes rarely shows much individuality of statement. At his best thus far, he is usually a pulsating anthology of others' ideas.

Hawes is at his weakest on ballads. His ornamental, dullish ad lib introductions are static. In the ballad proper, he recurringly ices the cake with rhetorical runs that misshape the line. Hawes also should become more confidently acquainted with a wider range of material and with how to approach different kinds of works differently. (The trio makes *Django* just another tune that could just as well have been called *Blues No. 2.*) He also ought to explore a wider variety of tempos.

Admittedly there were problems at Basin Street involved with the rather stiff action of the piano and most units' difficulty in attaining a good groove during their first—or fifth—times in that *Shane*-like room. But the points raised above concerning Hamp's need to widen and deepen his musical personality go beneath the particular problems of any one specific setting.

Leonard Feather

HAVING HEARD Hamp Hawes at the Embers, where he played piano to the knives' and forks' forte, and at Basin Street, where the squares are outnumbered, I was impressed by his ability to play with continuity and cohesion under both sets of conditions.

Hamp, a superb, swinging modern jazzman, has a predilection for the blues, which he frequently offers at one tempo or another. His touch is admirable, his technique exceptional, his taste almost perfect.

Almost? Well, yes, because on some of the ballads, Hamp becomes a Second Chorus Man — the kind who sits you through a long stage wait before throwing out the arpeggios and bringing in the beat. It would be wonderful if he could start every number at the second chorus.



Red Mitchell may well be the most brilliant bass man in captivity. Fortunately for us and for him, he has a liberal jailer, one who allows him frequent walks in the open, so his captivity is, in effect, protective custody. Only when Hamp isn't giving the solo spot to Red or taking over for himself do you become aware of the discreet, third man. Chuck Thompson is the kind of drummer you can describe as steady, sturdy, but never starchy. And the three men work together like a trio, not just as a pianist-with-rhythm-accompaniment.

In sum, this third found very little about which to be dissonant.

Michael Levin

THE FIRST NIGHT I heard Hamp Hawes play piano, he told me that the Mammoth Cave aspect of Basin Street plus a stiff and unevenly actioned piano were giving him a bad time. Red Mitchell backed him up, said that the group hadn't hit it properly for even one set while in the club.

In two later hearings when I wandered in and out, mainly of the same difficulties were still present. So either Basin Street ain't Hamp's dish, or he really has basic playing problems.

These are: a melange of ideas reminiscent of some previously played by Bud Powell and Oscar Peterson, played with a crisp but unvarying and unshaded tone; a rhythmic uneasiness at up-tempo, especially with regards to shifting fingering in the second and third fingers, right hand; a tendency to get florid at slow tempos, still with the same brittleness of tone; a left hand that too often supplies merely light quarter note support, not even the broken single tone pattern currently so *de rigueur*, a too constant reiteration of a figure consisting of triplet eighth notes, two quarter notes, and two eighth notes.

Over-all his playing gives a constant feeling of tension, of a man torn by sufficient indecisions about what he wants to create so that what comes out is not really a true picture of what he wants to play, so much as it is a shall-

(Turn to Page 50)

Music Mediocre, Presentation Poor At Connecticut Festival

By Nat Hentoff

Fairfield, Conn.—The first Connecticut Jazz festival, sponsored by the women's jazz benefit committee of the Connecticut Symphony orchestra, attracted 8,500 to 9,000 persons to the Fairfield university field July 28. The Connecticut Symphony was happy at the prospect of added funds, the audience was pleased by the serene weather, but those who came for music were largely disappointed.

Except for an excellent Chico Hamilton set, the music was spotty, the first half poorly programmed, and the connective remarks by producer Sidney Gross throughout the program remarkably inept, although often unwittingly hilarious.

Gross, whose almost every piece of promotion in advance of the concert underlined his own name, sky-writing style, is also the kind of producer who likes to sit in.

His instrument is the guitar, and an index of the Gross style is to be found in the one number he did grace. He refused to sit at the back of the combo but, instead, utilized a chair so that his head and shoulders were in resplendent view.

THERE WAS no television coverage, but the 28 mikes on the stand testified to the radio presence of Mutual, ABC, NBC Monitor and WFUV-FM. Gross, of course, made his presence felt on the air as well.

Ordinarily this degree of showboating would not be relevant in a music review, but since Gross made this so personal a show and largely failed in the production and emcee chores he was responsible for, the full blame for the rather disjointed nature of the undertaking (none of which is the fault of the women's jazz benefit committee) must rest on him.

The concert began as Duke Ellington played a work he had premiered at Newport, and which apparently will serve him at any other "festivals" he's booked for this summer. Called *Festival Suite*, the work, which gives almost all the men a chance to solo, is in three parts: *Festival Junction*, *Blues to Be There*, and "an up-tempo third movement we haven't titled yet." (You called it *Newport Up* in Rhode Island, Duke.)

On second hearing, the most affecting part of the suite appears more and more to be the slow second section with Ray Nance, Johnny Hodges, and this time a Russell Procope clarinet solo that could have been better.

THE FIRST HALF of the program then proceeded to fall apart. There was first a mildly entertaining but not well fused set featuring Willie (The Lion) Smith with Walter Page and drummer Sam Woodyard. (Duke's drummer didn't know he was going to work extra sets until the night of the concert, nor did any of Duke's sidemen who were later to double.)

A rather confused jam session followed with Buck Clayton, Hank Jones, and Ellingtonians Jimmy Ham-

ilton, Paul Gonsalves, Woodyard, and for one special-treat number, Gross. Everyone was professional with Hank especially good, but the suddenness of it all and the lack of even "heads"

were hampering factors. (This is festival production?)

Willie the Lion returned with Page and a heavy Art Trappier on drums to be joined by a Buck Clayton who played remarkably well considering the kind of rhythmic support he was getting. Willie was as infectious exuberant as usual, but he, too, should have programmed his numbers more carefully and should have played more of his originals where he feels most at home.

CHICO HAMILTON'S set, opening the second half, was even superior to the fused quality his unit achieved at Newport. The rhythm section, on a couple of numbers particularly, swung more heatedly than I've yet heard it, live or on record.

On all the tunes, the combo sustained its unusual ability to make full use

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of dynamics, the musicianship was excellent, and the charts were generally intriguing. As at Newport, the audience was mesmerized by *Blue Sands*, and all in all, Chico's combo was the hit of the evening. With him were Carson Smith, the swinging Jim Hall, the rich, flexible cellist Fred Katz, and Jerome Richardson in place of Buddy Collette, who had to return to the coast.

Richardson, a fine musician, tripled on flute, alto, and tenor, and was in better form than I'd ever heard him before. This set was the only cohesively successful, continually imaginative portion of the whole evening that merited being called a "jazz festival" presentation.

BARBARA LEA, on next, got a bad deal from Gross. She had no rehearsal with her rhythm section, an inexcusable goof on the part of any producer. Fortunately, Hank Jones was her pianist and kept her afloat, but unaccountably, she was given Page and Trappier who, while quite competent in their own idioms, were not right for the lithe-voiced, lightly pulsating Miss Lea; and accordingly, they nearly thumped her into inaudibility on her second and last number and never lifted her.

She was only given two numbers in order to give Ellington more air time, another slight due to bad planning and so Barbara never did get started, obstacles and all, although her opening *I Got Rhythm* was quite attractive.

Duke closed the concert, beginning with the *Dimuendo and Crescendo* in *Blue* with Paul Gonsalves grooving for

many choruses in between that had ignited the Newport audience. It didn't work here although the band and Paul certainly tried hard. It was a good performance, however, though not an outstanding one.

THE REST OF THE set was characteristic of the present Ellington orchestra, including some robust Carney, silken Hodges, and other good solo bits, a couple of Nance singing-cum-quasi-dancing exhibitions that are not especially entertaining any longer, and are more suitable for theaters in the early afternoon than for a "jazz festival." (I don't mean jazz festival presentations should be solemn or "dignified" in the usual connotations of these words, but they should be in good taste.)

Also not well chosen for this context was a piece of fluff, the Jimmie Grissom vocal on *Day In, Day Out*, plus the closing number of the evening, a blues by Jimmie that started off lustily but degenerated into mechanical rock and roll. And in the set was the dreary, endless *Skin Deep*, a number not worthy of Ellington since Duke rarely has been synonymous with boredom, and this is a supremely boring piece.

Ellington, then, who had triumphed at Newport, worked just another gig at Fairfield.

Producer Gross also goofed by announcing Lucky Thompson and Oscar Pettiford in most his ads without having secured contracts first. They never showed. And the p.a. system was shrill, accenting highs almost to the point of distortion and reproducing very little

Gross Error

New York — In what was generally agreed by jazz musicians and critics to be the most tasteless press release perpetrated by a concert promoter, Sidney Gross, producer of the Connecticut Jazz festival, sent the following wire to the president, other U.S. government officials, Connecticut officials, concert and symphonic artists, conductors, and the press:

"Some way out cats like Duke Ellington, Chico Hamilton, Willie 'the Lion' Smith, and Buck Clayton, are blowing a real crazy gig at Fairfield University field . . . to benefit those louchaired squares — the Connecticut Symphony orchestra. Whether you dig the cool sounds, or you flip your wig to the moldy fig things, then cool it in the p.m. with the other way out cats. Hope you can make it, daddy-o. It'll be the most in kicks. RSVP . . ."

middle range. There was also a large and annoying amount of feedback.

On the morning of the festival, Doug Watt wrote astringently in the *New York Daily News*: "Jazz has fallen on evil times. Where it was once a festive thing, it has now become a festival thing." In this case, he was right. Jazz festivals could be creative al fresco joyous occasions. But they require knowledge and taste on the part of their producers. Both requisites were nakedly missing from much of the Connecticut Jazz festival.

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STANLEY BLACK

The Music of Lecuona (London 12" LP LL 1438), containing such universally known selections as *Siboney*, *Jungle Dreams*, and *Andalucia*, is rendered here with spirit and dignity by one of Britain's foremost society orchestras. The Latin effects give the orchestra a lush sound, and except for *Malaguena*, all the tracks are quite danceable if you don't bend too much at the knees. There's a touch of luxury to the whole performance.

JANET BRACE

Special Delivery (ABC-Paramount 12" LP ABC-116) is the first time small, warm, powerful Miss Brace has been well presented on records, and producer Creed Taylor deserves plaudits. On six she is cleanly and sensitively backed by Don Elliott on mellophone, vibes and trumpet; Barry Galbraith; Bob Corwin, Vinnie Burke; and her husband, drummer Don MacLean. On the other six, Ernie Furtado is in for Burke and Jim Campbell for MacLean, and the accompaniment is equally tasty. The repertoire is a good one. Among the high points are Leonard Bernstein's wistfully assertive declaration by a 10-year-old, *I'm a Person, Too*; the seldom-heard *You Forgot Your Gloves*; a relaxed, rocking *Easy Street*, and a dramatically effective *If I Had a Ribbon Bow*.

Janet sings with directness and no distorting gimmicks. She sings out full when the dynamics of the message require chanticleering, and she can sing tender-sof. Always she sings with emotion, honesty, and a beat. Unfortunately, ABC-Paramount holds to its insistence of a bargain-day 12 tracks to each LP. Janet could have been more effective with more space to unwind, to develop variations on variations, etc. But there is a lot to be thankful for and recommended in the set as it is. Miss Brace is a delight.

JACKIE CAIN-ROY KRAL

The Glory of Love (ABC-Paramount 12" LP ABC 120) is another unique recital by hip hummingbirds Jackie and Roy. The swinging, sensitive rhythm section consists of Roy on piano with Barry Galbraith, Milt Hinton, and Osie Johnson. The program, as is always the case with the Krals, is an unusually literate, witty, sometimes touching one.

There is a movingly pulsating instrumentalized duet on Al Cohn's *Tain't No Use*; a characteristically fresh Landesman-Wolf contribution, *I Love You Real*; skip-roping versions of *Let's Get Away from It All* and *Love Is Sweeping the Country*, and Jackie, a singing actress of controlled impact, solos with forlorn skill on *Where Did the Gentleman Go?* and *The Winter of My Discontent*. The duo works with precision imaginative interplay, a gate-swinging rhythmic empathy, constant taste, and harmonic blendings that are never bland. As a whole, this set doesn't have quite the flying magic of their recent Storyville recital, but it's full of durable pleasures and is recommended.

FRANK CHACKSFIELD

Close Your Eyes (London 12" LP LL 1440) is an apt title for a cosy album of music for those bearskin rug sessions. It's not unlike those Jackie Gleason efforts, clear to the point of the warm trumpet leads, done here by Bobby Pratt. Selections contain the usual standards and such mood-conducing titles as *By the Fireside*, *Lullaby of the Leaves*, and *Let's Put Our Heads Together*. This kind of thing may have been done many times before but not always as cleanly and pleasantly as Chacksfield does it. As the liner notes say, "The arrangements have been designed to see that there is not a jarring note in the whole programme."

COMANCHE

Comanche (Coral 12" LP 57046), a motion picture score by Herschel Burke Gilbert, makes a rather typical soundtrack for a Hollywood B action film. As an LP, however, it gives one the feeling that the picture tube has gone out on his TV set. Fraught with all the musical cliches depicting life among the Indians, complete with the traditional chase and the battle to the finish, it fails in any way to justify immortalization on wax. Much is made of the song, *A Man Is as Good as His Word*, in the score, but it is cheaply imitative of *High Noon*. Gilbert conducts a Mexican studio orchestra through his pretentious composition.

DEEP RIVER BOYS

The Deep River Boys (Camden 12" LP CAL 303) is a low-priced package of audio entertainment by one of the tastier pop vocal groups around today. Standards like *Jealous* and *Ain't Misbehavin'* and gospel tunes like *Purgatory* and *Seen 4 and 20 Elders* are treated rhythmically in neatly carved arrangements and are interlarded with light-hearted humor. Pleasant, inspired singing, happily without an overture to the current pop market.

ZIGGY ELMAN

Sentimental Trumpet (MGM EP X1290/1/2) is a musically regressive but danceable set that argues the sentimentality of *Star Dust*, *Cheek to Cheek*, *At Sundown*, and tunes of similar vintage done in the big band mode of the late '30s. The voicings behind Elman's sweet trumpet are all a la Glenn Miller, and the trumpet licks themselves are no more daring or interesting than they were some 20 years ago. It's sentimental, all right, if the listener is.

PERCY FAITH

Passport to Romance (Columbia 12" LP CL 880) has Percy Faith's juicy strings gone continental again. The selections this time are simple exotic love melodies, many of which crept into the recent pop trend, to wit, *Madiera*, *Moritat*, *Portuguese Washerwoman*, and *Little Lost Dog*. They're all in the sumptuously soft, sophisticated Faith idiom, melodious and mellifluous.

JONI JAMES

Let There Be Love (MGM EP X1225/6/7) is dyestamped with Joni's standard vocal tricks, her cliches of

phrasing, and her heady, almost garish, voice quality. She seems to be trying to give this set of evergreens that intimate jazz smack but really has only tailored down the sob-sister effusion of her usual pop delivery. The likes of *Nearness of You*, *I Need You Now*, and *Love Is Here to Stay* are communicated here, and somehow Joni manages to make them all sound alike.

MURRAY MacEACHERN

Music for Sleepwalkers Only (Key 12" LP 711) has been expanded from EP to a full-length LP, and deservedly, for it has something fresh to offer the now firm tradition of "mood" music. The freshness here is the mood itself, restive loneliness at night. MacEachern's somnambulist trombone, and sometimes his alto, haunts a nocturnally blue-colored orchestra nobly, without self-pity and even with some whimsy.

As a result, tired numbers like *Little Girl Blue* and *Funny Valentine* emerge not so tired, and there are new kicks in the arrangement of *My Heart Belongs to Daddy*. The very capable orchestra contains, on various tracks, such personae as Jimmy Rowles on piano, Bob Bain on guitar, Corky Hale and Kathryn Jule on harp, and Paul Gray and Red Callender on bass. A very pleasant earful.

TONY MARTIN

Speak to Me of Love (Victor 12" LP LPM 1263) is a rather typical Tony Martin olio that doesn't aspire to virtuosity but sticks to its metier, handsome haritoning with dimples and with a generous larding of schmaltz. The selections, among which are *The Moon Was Yellow*, *Symphony*, and *The Last Time I Saw Paris*, are well picked for Martin's manner, as are the Buddy Cole orchestra and the majestic vocal group which assist him. His women friends should glory to this but, probably very few *Down Beat* readers will.

LILLIAN RANDOLPH

Spiritual Moments (Dootone 12" LP DL 221) is a warming recital of 17 spirituals by Lillian Randolph (familiar on radio and television as Birdie and Beulah) and a well-disciplined group of experienced, trained singers. Arrangements are by Thurston Frazier who is also baritone soloist. These performances are more in the carefully balanced tradition of *Wings Over Jordan* and similar approaches than in the rougher, more intensely exciting, hard-rocking style of, let's say, the St. Paul's Choir of Los Angeles that used to record for Capitol. It's a good, full-sounding album nonetheless and is recommended.

PAUL WESTON

Solo Mood (Columbia 12" LP CL 879) is a successor to Weston's well-cooked *Mood for 12* set. On 12 standards, 12 musicians improvise solos in the context of pleasant, largely unobtrusive, arrangements by Weston. The dozen pros are Joe Howard, Matty Matlock, Babe Russin, George Van Eps, Clyde Hurley, Paul Smith, Eddie Miller, Bill Schaefer, Barney Kessel, Stan Wrightsman, Ted Nash, and Ziggy (Turn to Page 32)

Jazz Best-Sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 150 retail record outlets across the country, and represents a cross section of shops, not just those which specialize in jazz.

- | | | |
|-----------|--|---|
| 1 | Ella Fitzgerald
Cole Porter Song Book
Verve MGV 4001-2 |  |
| 2 | The Modern Jazz Quartet
Fontessa
Atlantic 1231 |  |
| 3 | Stan Kenton
In Hi-Fi
Capitol T 724 |  |
| 4 | Four Freshmen
Four Freshmen and
Five Trombones
Capitol T 683 |  |
| 5 | Gene Krupa-Buddy Rich
Krupa and Rich
Clef MGC 684 |  |
| 6 | Sarah Vaughan
In The Land of Hi-Fi
EmArcy 60058 |  |
| 7 | The Jazz Messengers
Volume 2
Blue Note 1508 |  |
| 8 | Oscar Peterson
Plays Count Basie
Clef MGC 708 |  |
| 9 | Louis Armstrong
Ambassador Satch
Columbia CL 840 |  |
| 10 | Chris Connor
Chris Connor
Atlantic 1228 |  |
| 11 | Chico Hamilton
Pacific Jazz PJ 1216 | In Hi-Fi |
| 12 | Shelly Manne
Contemporary 3525 | And His Friends |
| 13 | Clifford Brown and Max Roach
EmArcy 36070 | At Basin Street |
| 14 | Anita O'Day
Verve MGV-2000 | Anita |
| 15 | Gerry Mulligan
Pacific Jazz 1210 | Plays Paris Concert |
| 16 | West Coast Jazz
Pacific Jazz PJ 501 | Volume 2 |
| 17 | Dinah Washington
EmArcy 60058 | Dinah |
| 18 | Count Basie Swings
Clef MGC 678 | Count Basie |
| 19 | Stan Kenton
Capitol T 731 | Cuban Fire |
| 20 | Cal Tjader
Fantasy 3-202 | Mambo with Cal Tjader |

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Eldridge,
Hines,
Oliver,
Waller,
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Russell,
Kings,
Pickers
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Jazz Reissues And Collations

ALBUM CONTENTS

SUMMARY

Red Allen-Bob Zurke

The RCA Victor Encyclopedia of Recorded Jazz (The Jazz Club of America, Inc., Volumes LEJ-1 to LEJ-12, all 10")

Among the artists are Armstrong, Mildred Bailey, Basie, Bechet, Bergigan, Beiderbecke, Condon, Dodds, Eldridge, Ellington, Garner, Gillespie, Goodman, Hines, Holiday, Ladinier, Leadbelly, Jelly Roll, Norvo, Oliver, Charlie Parker, Spanier, Tatum, Teagarden, Waller, and Mary Lou Williams. Also Maxine Sullivan, Rex Stewart, Shaw, Original Dixieland Jazz Band, Ory, Peterson, Reinhardt, Rogers, Rushing, Russell, Moten, Napoleon, New Orleans Rhythm Kings, Nichols, Noone, Mole, McKinney's Cotton Pickers, Mezzrow, Lunceford, M. L. Lewis, G. Lewis, Lang, Kirby, Kaminsky, James P. Hodges, Horne, James, J. J. Johnson and Kai Winding, B. Johnson, Henderson, Higginbotham, Red Allen, G. Gray, Hampton, B. Freeman, Garner, Elman, Eckstine-Hines, T. Dorsey, Davison, Cohn, Carter, Berry, etc.

Sidney Bechet

(Columbia 12" LP CL 836)

Love for Sale; I Had It, But It's All Gone Now; Junole Drums; Buddy Bolden Stomp; My Woman's Blues; Polka Dot Stomp; Laura; Just One of Those Things; Kansas City Man Blues; Shake 'Em Up; Chant in the Night; The Song of Songs; What a Dream

Duke Ellington: Masterpieces by Ellington

(Columbia 12" LP CL 825)

Mood Indigo; Sophisticated Lady; The Tattooed Bride; Solitude

Duke Ellington

(Columbia 12" LP CL 848)

Liberian Suite: A Tone Parallel to Harlem Ellington Sidekicks: Rex Stewart, Barney Bigard, Cootie Williams, Johnny Hodges (Epic 12" LP LN 3237)

Fat Stuff Serenade: San Juan Hill; I'll Come Back for More; Pelican Drag; Tapioca; Minuet in Blues; Mobile Blues; Delta Mood; Have a Heart; Prelude to a Kiss; The Jeep Is Jumping; Stringin' on the Canyons

Coleman Hawkins - Buck Clayton - W. Hermand Unit

(Jazztone Society 12" LP J-1221)

I Surrender, Dear; Smack; Dedication; Esquire Bounce; Mop Top; Esquire Blues; Love Me or Leave Me; Diga Diga Doo; We're in the Money; Curbatone Scuffle; Woodchopper's Holiday; Somebody Loves Me

Charlie Parker

(Roost 12" LP 2210)

Air Conditioning; Don't Blame Me; Bird Feathers; Embraceable You; Dewey Square; Scapple from the Apple; Quasimodo; Crazalogue; My Old Flame; Klatsveredactene; Out of Nowhere; Bongo Bop

Rosolino-Jones-Gibbs

(Savoy 12" LP MG-12062)

Swain's the Thing; Bequine the Beguine; Serenade in Blue; I've Got You Under My Skin; Compulsory; Blue Room; The Zec; Rubberneck; Mean to Me; Take Me Out to the Ball Game; Sweet and Lovely

Kay Starr-Erroll Garner

(Modern 12" LMP-1203)

Ain't Misbehavin'; Good for Nothing Joe; Lover; Just You, Just Me; Little Girl; Them There Eyes; What Is This Thing Called Love?; Tenderly Someone; to Watch Over Me; Blue Lou

Tristano-Scott-McPartland-Bushkin

(Savoy 12" LP MG 12043)

Love You Madly; Squeeze Me; Mean to Me; Indian Summer; Indiana; Supersonic; On a Planet; Air Pocket; Celestia; Just One of Those Things; But Beautiful; I Married an Angel

This is the series of jazz reissues being sold in supermarkets at 99 cents each by J. Little and Ives in an attempt to see how mass an audience jazz can achieve when priced this low. Orrin Keepnews and Bill Grauer Jr. have selected eight tracks for each LP from the Victor vaults and the sets run in alphabetical order (Vol. 1, for example, is A-Bec while Vol. 7 is Joh to Lew). While not all tracks are of imperishable value, there is more than enough of worth to make each set a bargain. At least two—Duke Ellington's *Lover Man* and a Fazola—are newly released but neither is important. Many other tracks are very important like Hawkins' *One Hour*, Billie's rare *Any Old Time* with Shaw, etc. Good notes but full personnels are not given. The project as of this writing is likely to be extended to supermarkets around the country. Don't miss it.

Three 1938 sides have Zutty Singleton, bassist Henry Turner, guitarist Leonard Ware, Dave Bowman, and Ernie Caceres. Seven come from 1947 with Pops Foster, pianist Lloyd Phillips, and drummers Arthur Herbert and Freddie Moore (1). The last three, also presumably 1947, are with his then protege Bob Wilber and his Wildcats (Wellstood, Glasel, etc.). It is Bechet's passionate, throbbing, life-full soprano that fills the set and makes it worth absorbing. Bechet and Wilber have a clarinet duet on *K. C. Man*.

First set was originally ML 4416 and was recorded in 1950. The second couples the former 10" LP CL 6073 *Liberian Suite* with the 1951-recorded *A Tone Parallel to Harlem* from the 12" *Ellington Uptown* set (ML 4639).

The Epic LP collects too long out-of-print small combo sessions from 1938-40 led by Rex (3), Bigard (3), Cootie (3) and Hodges (3).

All three albums are worth owning. *Liberian Suite* has several memorable passages and is important historically as one of Duke's longer works as is *Tone Parallel* for the same reasons. There are some wonderful kicks in the earlier small combo collection. The *Masterpieces* have good solos and quite a *Bride*. On the Epic, pay particular attention to the *Minuet*, *Delta Mood* and *Fat Stuff*.

The first six were cut by Hawk for Commodore in the early '40s with the highlights supplied by Hawk, Eldridge and Benny Carter with Sid Catlett in tracks 1 and 2. The three Claytons, originally on Melrose and new to LP, have Teddy Wilson, Slam, Flip and Danny Alvin. The last three are Woodchoppers Dials with Flip, Chaloff, R. Burns, C. Wayne, and some of the rare work on records by the late Sonny Berman. A. Bernstein and D. Lamond also on hand. *Combo Jazz* is a generally worthwhile collection.

These are the invaluable 1947 Dials with Miles, J.J. (5), Max Roach, Duke Jordan, and Tommy Potter. Roost misleads the consumer in calling these hi-fi because although the sound has been improved, 1947 was, after all, 1947. Good notes by Barry Ulanov. If you don't have these, don't hesitate.

Swing . . . Not Spring opens with four capable Terry Gibbs 1952 tracks, previously available in EP form, with Hal McKusick on clarinet, Sal Salvador, etc. The next four are Detroit Dee Gees from around 1951-52, particularly interesting in view of the later history of participants Thad Jones and Terry Pollard and the chance to hear more of the driving Billy Mitchell, Alvin Jackson (Milt's bassist brother), and drummer Elvin Jones. Last four are also hard-swinging with Rosolino backed by Stan Levey, Billy Christ, and the influential, impressive pianist Barry Harris who influenced many of the recent Detroit emigrants. Remastering by Van Gelder. Dates on last four probably 1951-52 and they're also DeeGee. Savoy says nowhere that these are reissues. The cover has to be seen twice to be believed.

No dates or personnel given. Taped "in part," at a L. A. concert in 1949, the Garners are four solo tracks and one with Irving Ashby, Red Callender, Jackie Mills. There are four Starr sides. When away from the search for butter on the bread, this girl can really sing. Garner is as usual which is uniquely good. Set has some of Kay's best. Last track adds Wardell Gray with Erroll and rhythm.

An interesting piano playhouse. The first two swingers were cut by M. McP. at the Hickory House with Joe Morello and Vinnie Burke and are newly released. (The label misnames these two as Tristano's.) The Bushkins appeared first on Jewel around 1948. The Tristanos are Majestic (1947 or thereabouts) masters and include Arnold Fishkin and Billy Bauer in the most stimulating tracks (4) in the set. The last three by Scott appeared originally on a 10" Savoy *Cirillo & Scott* LP. Remastering by Van Gelder.

jazz records

All records reviewed by Nat Hentoff unless initialed by Jack Tracy or Ralph J. Gleason. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Billy Bauer

It's a Blue World; Maybe It's Because I Love You Too Much; Lincoln Tunnel; Night Cruise; Too Marvelous for Words; Lady Estelle's Dream; You'd Be So Nice to Come Home to; When It's Sleepy Time Down South; The Way You Look Tonight; Lullaby of the Leaves; Moon Mist

Rating: ★★★

It's about time Bauer had a chance like this. He deserves it. And unlike so many musicians who consider a record date "just a gig," he has produced a well-ordered, musical, inventive, pleasurable, reflective and utterly delightful album. It accomplishes the difficult task of being good jazz, yet does not bar itself from the casual listener. The emotional message is valid for anyone.

With Bauer are three superbly complementing musicians, Andrew Ackers, a new pianist who displays considerable scope as well as the ability to communicate movingly even in short passages, and the most wonderful rhythm team of Osie Johnson and Milt Hinton. Bauer and Ackers have the right quality of soul to blend, and the Hinton-Johnson

rhythm molds the foursome into a self-sufficient unit.

There are four Bauer originals and seven surprising, and pleasant, choices of ballads. In Bauer's own tunes (especially *Estelle* and *Cruise*) he shows an extraordinary capacity for sustaining a lyric line and combining it with a background that aches of nostalgia.

Throughout, he effectively varies his approach from chording to single string, takes excellent breaks (*Maybe It's Because*) manages some vivid effects (the silvery ending on *Estelle*) and creates extended lines that are irresistible (*Sleepy Time* beginning with the bridge of the first chorus). Johnson's drumming is so tasty it should serve as a model for this type of group, and his breaks with the brushes deserve a medal of honor. Hinton continually works for the group, and in his own solo scenes always makes a statement that carries weight.

However, as is right and proper, the star of the LP is the leader whose comparative absence from the press of jazz albums makes this one all the more admirable. In 11 tracks he does not repeat a phrase (and I counted six repetitions in one number on a recent guitar LP); he manages at all times to extract the greatest tenderness from the instrument; plays always with soul, swings subtly, straight ahead or lightly as the need is, and once again brings back a most romantic singing sound, oddly reminiscent of Jimmy Shirley. (R.J.G.) (Norgren MGN-1079)

Eddie Bert

I'm Through with Love; Blue Beetle; In a Meditating Mood; Father Time; Cool School Days; Pennies from Heaven; Home Cookin'; Speedster

Rating: ★★★½

On *Let's Dig Bert* (the accompanying cover is in the worst taste of any jazz cover in my experience in re its stupid pun on Eddie's last name), Bert is backed by Dave Schildkraut on tenor (not alto), Barry Galbraith, Hank Jones, Clyde Lombardi, and Osie Johnson.

The best parts are the solos by Joens and Galbraith, plus the collective rhythm section feeling although Lombardi is sometimes overrecorded and there's too little piano presence in the ensemble sound. Schildkraut plays vigorous tenor, but it's almost wholly derivative and neither in tone nor conception, is he memorable on the instrument.

Bert, except for an overpolite tendency in a few places to lead the listener by the hand to the melody, solos with his usual taste and skill and in some tracks exuberance. Line-wise, *Beetle* is a routine, competent Bert original as is *Speedster* with the latter having the too-little-used device of Lombardi's bass being the solo accompaniment for the first eight bars of the solos by trombone and tenor.

Gigi Gryce's *Mood* is soft and lovely, and it's too bad it wasn't expanded on for further improvising. *Father Time* (via *Tiele Toe*) is a good Jimmy Raney framework for blowing, and *School Days* has mixed grades.

Bert is somewhat like Don Elliott in that he is an excellent, all-round musician who is sometimes so eager to



Jazz Critics.

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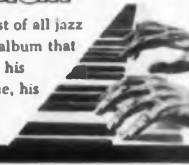
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reach all the people in sight that he inhibits himself unnecessarily and thus doesn't always hit with his full potential impact when he does reach. There are several very nutritious spaces in this set, but there is a feeling in other sections of aiming too wide. Eddie would do well to play more for himself. The "people" might well dig it harder and eventually, in greater numbers. (Trans-World 12" LP TWLP-208, Miller International Co., Media, Pa.)

Sharkey Bonano-Santo Pecora- George Girard

When the Saints Come Marching In; Chimes Blues; Monday Date; Somebody Else Is Taking My Place; I Wonder Who's Kissing Her Now; Roses of Picardy; Tail Gate Ramble; A Good Man Is Hard to Find; Missouri Two-Beat; World Is Waiting for the Sunrise; I'm Sittin' on Top of the World; I'm Goin' Home

Rating: ★★★

A rather average Dixieland session is provided by three differently assorted units. On the first four, trumpeter Bonano leads trombonist Jack Delaney, clarinetist Harry Shields, pianist Stan Mendelson, bassist Chink Martin Jr., tubaist Chink Martin Sr., and the late Abbie Brunies on drums. There are casual vocals on 1 and 3, but there's a woman on four who sounds as if she'd walked into the wrong session. For the first four on the second side, trombonist Santo Pecora becomes the leader with George Girard on trumpet, Lester Bouchon on tenor, clarinetist Raymond Burke, and a rhythm section of Armand Hug, Abbie Brunies, and Martin Jr.

The musical chairs change again on the last two tracks of each side with Girard the director and his colleagues turning out to be Delaney, Burke, Brunies, Mendelson, and Johnny Senac on bass and tuba.

Best jazzman by far here is clarinetist Burke, a virile, singing clarinet in the long, honorable New Orleans tradition. Next is the more derivative but warm Teagardenish trombone of Delaney. Tenor Lester Bouchon, sounding like a cross between Eddie Miller and Bud Freeman, is also good. Clarinetist Shields is all right in the chalumeau area, but gets shriller the higher he goes. Neither trumpet is distinguished or distinctive, and Pecora is well-emotional but lapidary. The rhythm sections for this taste are unremittingly too heavy.

Notes are amateurish, as is usually the case with Southland, and it's about time Southland head Joe Mares stopped praising himself on the back of almost every record. Let us all admit here and now that Joe is helping to fill a gap by recording present-day New Orleans music, and let Joe leave the back of the envelope for pertinent data on the music. Burke, to summarize, is a man to be heard, and I wish he had been given a lot more space. (Southland 12" LP S*LP 216)

Eddie Costa-Vinnie Burke

Fascinating Rhythm; Unison Blues; Sweet and Lovely; Let's Do It; Yesterdays; It Could Happen to You; Get Happy; Jeepers Creepers

Rating: ★★★★★

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The third members of *The Eddie Costa-Vinnie Burke Trio* is drummer Nick Stabulas, who marks steady, unobtrusive background time through this muscular, swinging match and occasionally juggles cracking breaks. Bassist Burke gets more ample space here than he usually is furnished to project his satisfying full tone; impressive technique; mature, unfailingly lifting conception, and opulent beat. Dig his rare, rich bowed sound in *It Could Happen* and also the unstraining sureness with which he blows bow.

But the key man, the irresistibly forceful presence that makes this a superior record of its kind, is young Costa, who swings so hard that he piles in the feeling to this listener that he's about to disappear into the ground or break all gravitational bonds and head for Mars. Eddie has the kind of larger-than-life size pulsation that makes every chorus by him a re-energizing experience. Since he also has a wig as well bursting emotions, his solos are conceptually successful as well in a clean, spare, modern mainstream way.

On all but *Sweet and Lovely* on this set, Eddie plays piano. Vibes or piano, he's a gasser, and also he comps as well as his command of the beat would lead you to expect. The interplay and

rapport between Costa and Burke with Stabulas manning the lookout post is also a ball to hear. Anytime you feel like fine red meat with no fat, dig in here. (*Jubilee 12" LP 1025*)

Elmo Hope

Wail, Frank, Wail; Zarou; Fosterity; George on My Mind; Shotgun; Yaho

Rating: ★★★½

On *Hope Meets Foster*, Basie tenorman Frank Foster blows with pianist Elmo Hope, bassist John Ore, drummer Arthur Taylor, and, on three numbers, trumpeter Freeman Lee. Rhythmically, the LP is a shouting swinger, but there's more to superior jazz than swinging alone. Best hornman on the date is Foster who plays with a full though hard sound, strength, man-size emotion, and good though not particularly individual or striking conception. His two influences, he states, are Sonny Stitt and Don Byas. He has yet, however, to play with some of the latter's lyricism. But he really wails the blues as on *Yaho*, and he brings up the rating.

Hope plays competently throughout, but these are not among his outstanding performances on record since his solos have little freshly their own to say. His best track is *Yaho*. Lee blows with heart, but his conception too is

more of a school than a unique individual, and his tone, while refreshingly brassy when open, needs fleshing out.

The casual, routine original lines are by Foster (three) and Hope (two). Half of Ira Gitler's notes, incidentally, are in the form of bristling, Jimmy Cannon-like one-liners that ought to start bagarres wherever more than one jazz listener gathers. Much of what he says makes blunt sense though I would argue with some of the homilies. The sound is so live I almost offered the participants some gin. Drums are over-recorded. (*Prestige 12" LP 7021*)

Mezz Mezzrow

Blues Avec Un Pont; Mineur Avec Un Pont

Rating: ★★

Mezz Mezzrow a la Schola Cantorum is the instructive title of this further document in the resourceful odyssey of this nonpareil innocent abroad. Recorded in Paris in May, 1955, these two lengthy blues (17 and nearly 20 minutes respectively) have Mezz, a heavy rhythm section of pianist Milton Sealey and drummer Kansas Fields, and trumpets Guy Longnon and Peanuts Holland. Both sides begin moderately slow, and on both numbers, the tempo is increased somewhere around the halfway point for another go-round of solos. Although musicologist Mezzrow is listed as composer of both, the second number is a blood brother of *St. James Infirmary*.

The session is nowhere near as "great" as the breathlessly nonsensical liner notes would have you believe. Mezz can play good, fairly limited show blues, but when the tempo doubles, he is apt to begin splattering. Sealey is dully derivative, and not even derivative of the better blues piano sources. Longnon is adequate, and Peanuts is better, but neither builds much of a blaze here. The set is not recommended. There is one line in the notes, however, that should last a long time. In writing about the sempiternal loveliness of Mezzrow, the worshipping annotator proclaims, "Beauty needs a beautiful mind to create it." (*London Ducretet-Thomson 12" LP TKL 93092*)

Charlie Mingus

Jump, Monk; Serenade in Blue; Percussion Discussion; Work Song; September; All the Things You C-Sharp

Rating: ★★★★★


Recorded at Cafe Bohemia in New York, all but one track is played by the Jazz Workshop unit Mingus had last winter and which was reviewed in detail in *Caught in the Act (Down Beat, Jan. 11)*. The musicians are trombonist Eddie Bert, tenorist George Barrow, pianist Mal Waldron, and drummer Willie Jones.

Within the last year, Mingus has reached a maturity as a leader and writer (often an oral writer in that the compositions sometimes are not written down but molded via instructions from Mingus and in-performance personalizations by the men.) Although he assuredly will have much more to say in the years to come, Mingus is already one of the major music personalities in modern jazz. In basic freshness of approach, success in individualized collective impact, and searing sincerity of intent, Mingus is an impressive focal figure.

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Thelonious Monk



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His associates are excellent musicians but not always up to Mingus in intensity. The much-overlooked Barrow plays with warmth, man-size tone, and imagination. Bert always flexible, fits in the professional skill. Waldron is a quite personal, always building pianist, and Jones is steady. Mingus, aside from the above-listed leadership qualities, is a masterful bassist, one of the greatest of this era in or out of jazz.

For astonishing proof of the latter, listen to Track 3 on which Mingus is joined only by Max Roach in a remarkable dialog. Max is fine, but Mingus especially says and does things on this track that I expect to be relistening to a long time from now. One Mingus line is dubbed in, but I wouldn't have been certain except that I was told latter. Very good notes by Waldron.

The recording quality makes it, but could have been better, presence-wise, and there is surface noise. Recommended especially for Tracks 1, 3, and 4, although there is much to hear in the rest. The last one, despite the danger of pastiche, comes off interestingly for the most part. Mingus continues, meanwhile, to grow as, for example, on his new Atlantic LP, *Pithecanthropus Erectus*. (Debut 12" LP DEB-123)

Kid Ory

Mahogany Hall Stomp; Sugar Blues; At a Georgia Camp Meeting; Snag It; There'll Be Some Changes Made; At the Jazz Band Ball; Wang, Wang Blues; By and By; Make Me a Pallet on the Floor; Shine

Rating: **

Ory will be 70 Christmas day, and as befits an elder statesman, he advises more than he leads on this album, *The Legendary Kid*. Still on *Wang, Wang* and *Mahogany* there are trombone bits that show you why he was so great in his day. He still manages an earthy, guttural sound that is very effective, and his hoarse whisper with the mute is quite pleasing.

Alvin Alcorn, the trumpeter, is a clear-minded, steady musician with good taste and tone and manages to get through the Armstrong chorus on *Mahogany* very well, plays a fine cup mute bit on *Wang, Wang* but helps lead the band into stumbling last choruses several times. Clarinetist Phil Gomez is the weakest spot, with a slight tone and none of the traditional brilliance the clarinet had in this music.

The rhythm section benefits from Wellman Braud's bass (plucked not slapped, a change from his predecessor). Minor Hall cannot be criticized for his drumming since it is exactly as Ory wants it, even if it may sound too ump-chunk and sloppy to you and me. The surprise of the album is the fine, two-fisted, honky-tonk piano playing of Lionel Reason who sparkles in his several appearances. Julian Davison plays guitar.

Ory is a genuine original all right; but this is not his best band, as a band, and there is too much hokum and too little genuine swinging for all but the hard-shell traditionalists. Ory's vocal on *Pallet* would probably be banned by CBS if they could understand it.

The recording is good, the liner contains an excellent recipe for red beans and rice, and it was all recorded in December, 1955. (R.J.G.) (Good Time Jazz L-12016)

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Tommy Reynolds

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Rating: ★★★

Clarinetist Reynolds, former dance band leader and more recently head of a WOR radio unit, has assembled Billy Butterfield (4), Pee Wee Erwin (8), Boomie Richmond, Lou McGarity, pianist Billy Jacob, guitarist George Barnes and drummer Cliff Leeman in *Jazz for Happy Feet*. Kind of a tribute to Louis, the set—except for the "head" title tune—consists mostly of numbers associated with Louis, particularly in the '20s. Arrangements are by the former Casa Loma writer, Gene Gifford, who was also responsible for several excellent Bluebird small combo dates years ago.

These scores however, are often rather stiff and too familiar. There's no reason why writing for a Dixie unit can't be fresher than this. The blowing is generally good with Boomie playing some of his best jazz tenor on records. Weakest soloists are the mild Reynolds and the "cute" Barnes. *Waitin' is Savoy Blues*; and *Sweet Lips* is also *Jazz Lips*. A pleasant picnic, worth hearing especially for Boomie, bearer of an honorable tradition that has elements of Eddie Miller. The cover is ghastly. (King 12" LP 395-510)

George Wettling

Rose Room; Louise; Soon; Save It, Pretty Mama; Old Folks; Pennies from Heaven; Please Be Kind; I Would Do Anything for You; The Lady's in Love with Me; Shone; I'm in the Market for You; Bye and Bye

Rating: ★★★★★

George Wettling's Jazz Trios is Kapp's most successful jazz set thus far. With anchor men Wettling and pianist Gene Schroeder, there are four modernists, have missed much by not paying attention to Pee Wee. His tone is, to be sure, somewhat horseradishy, but in time it can become a stimulatingly acquired taste. It is his flexible intimacy with jazz time and his idea patterns, however, that make him a major clarinetist in jazz history.

Wild Bill blows with a controlled ferocity and raw exuberance that have long made him one of my favorite hornmen in his idiom. He has a driving, whacking beat and a conception that while not as supple as Pee Wee's is certainly personal. McGarity plays with full-toned warmth and ease together with flowing, intelligent conception that mark him as one of the superior mainstream trombonists. Schroeder is steady rhythmically and plays some tasty if not especially individualized solos.

Wettling keeps the time alive and backs each soloist with sympathetic care for their changing moods. A bassist, however, should have been added for a more cohesive rhythm section feel. Good recorded sound by Rudy Van Gelder, and the happy cover design is by the swingingly graphic Wettling.

It's been quite a while since trio sets of this ease and idiomatic eloquence have been newly available. The set is particularly recommended to modernists who may have a block against

perspectives

By Ralph J. Gleason



STAN GETZ may not be an angel, but at the very least he plays like one. And, if his recent three-week stand at the Black Hawk in San Francisco is any true indication, there is without doubt a certain celestial touch in his art.

Getz was accompanied by Lou Levy on piano, Max Bennett, bass, and Gary Frommer, drums, and although the rhythm section was presented from time to time during a set as a separate unit, without the Getzian spark it retreated into something rather ordinary. In fact, with a pianist that had less strength and individuality than Levy, it would have retreated completely.

But when the catalytic agent in the form of Getz was working with them, the three rhythmists were drawn into a most cohesive unit that provided a pleasant and fully alive undercoating against which Getz was able to paint the most brilliant of musical pictures utilizing the entire range of the instrument and conveying emotion to a remarkable degree whether through the vehicle of a beautiful *We'll Be Together Again* or a more forceful *Broadway* or *Conception*. Whatever the number, whatever the tempo, Getz seemed to be in better command of his art than in some years.

In fact, to my ears at least, the Stan Getz of July, 1956, was a return to the Getz of *Early Autumn* and *Moonlight in Vermont* and a turn away from the Getz of the year-long association with Bob Brookmeyer when at times he seemed more the tenor man in Brookmeyer's group than the leader.

With this group Getz was definitely a leader. One of the more interesting aspects of his performance was his increasing use of a closing stop-time chorus which, more often than not, did not rotate the breaks among the others, but allowed Stan the opportunity of demonstrating that he could keep it alive and swinging alone on his horn.

Stan seems happier now (he recorded two nights at Zardi's with this group and an LP may be forthcoming) than at any time in the recent past. He was at peace and sure of himself on the stand. Perhaps his extended vacation in Europe had something to do with this.

At any rate, it is good to know that he is playing with vigor, his inventiveness and artistry unimpaired. His talent on the tenor is so great a one that a young musician must feel very young indeed on hearing him. One of them, in fact, merely shook his head during a particularly outrageously swinging set at the Black Hawk and said, "It simply isn't fair."

a Dixieland front line but should be open to this degree of solo imaginative-ness. (Kapp 12" LP KL-1028)

counterpoint

By Nat Hentoff



NOW THAT jazz, even unto its farthest-out frontiers, is selling, almost any jazzman with something to say (and a few who hope they have) eventually gets himself an LP forum. Not only do the smaller labels open their control rooms to the Duane Tatros and the Sand-

dol Brothers, but Victor has recorded George Russell, and Columbia has released Teo Macero and Bob Prince manifestoes. Should the market for jazz suddenly suffer an extensive drought, most of the labels will again surely retrench to safe echo-chambered oases, but for the time being the jazzman has little to complain of with regard to the recording halls open to him.

In contemporary American classical music, the situation is unfortunately much different. It is a notorious fact that most of our symphony orchestras program shamefully minute amounts of modern American music, but most of the record companies also play it scandalously safe with regard to our living composers. There are, for example, 13 LP entries for the charming but hardly epochal 18th century composer Tartini. One of four most consistently creative American writers, Roger Sessions, had five entries when last I looked.

One record label that has not failed its responsibility is MGM, thanks to young Edward Cole, its classical a&r head. In the last few years, Cole has made available a large and perceptively selected number of recordings of contemporary works, including many American. He and his label could use support. I would strongly suggest you audition two of his more recent programs: Ernst Krenek's *Double Concerto for Violin, Piano, and Small Orchestra*, Wallingford Riegger's *Sonatina for Violin and Piano*, and Roger Sessions' *From My Diary* (all three on MGM E3218) plus Carlos Chavez' *Sonatina for Violin and Piano*, Silvestre Revueltas' *Three Pieces for Violin and Piano*, and Carlos Surinach's *Doppio Concertino for Violin, Piano and Small Orchestra* (all on MGM E3180). Soloists on both sets are the skilled and warm Anahid (violin) and Maro (piano) Ajemian. Anahid, incidentally, is also Mrs. George Avakian.

A MAJOR LABEL that has indicated rare taste and adventurousness in its recording of modern works is Columbia. Unlike Victor, which with very few exceptions, has yet to fully acknowledge the existence of the 20th century in its classical division, Columbia has not only issued several contemporary works, European and American, but is also in the third year of its Modern American Music Series. Several 12" LP's a year are issued of American compositions selected by a committee

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composed of Aaron Copland, Henry Cowell, Goddard Lieverson, William Schuman and presided over by Virgil Thomson. It's highly unlikely that these LPs will make back their costs in many years, but Columbia rightly feels that a record company must devote part of its activities to what in radio is called public service projects.

So far this season I've received the following in this Columbia series and strongly suggest you hear them, not only because the series merits listener backing, but because you'll find unexpected and lasting kicks and perhaps revelations in several of the works: Elliott Carter's *String Quartet* with the Walden Quartet of the University of Illinois (ML 5104); Roger Sessions' *Second String Quartet* with the New Music Quartet and Colin McPhee's *Concerto for Piano with Wind Octette Accompaniment* (ML 5105); Aaron Copland's *Twelve Poems of Emily Dickinson* and Hugo Wiegand's *The Stronger* (ML 5106), and Vincent Persichetti's *Symphony No. 4* coupled with Louis Gesensway's *Four Squares of Philadelphia* with Eugene Ormandy and the Philadelphia Orchestra (ML 5108).

Also newly released on Columbia are two vital albums for anyone interested in two of the major shapers of 20th century classical music: Robert Craft conducting a rare Schönberg program that includes a suite for piccolo, clarinet, bass clarinet, violin, viola, cello, and piano and *The New Classicism (Cantata)*, among several other radically energizing pieces (ML 5099); and a superb collection of Stravinsky chamber works from 1911-1954 conducted by the composer and including *In Memoriam Dylan Thomas, Three Shakespeare Songs, Septet*, and five other works (ML 5107). Columbia deserves prolonged and pragmatically expressed thanks.

DECCA, WHILE NOT usually as cliff-leaping as Columbia, has increasingly enriched the catalog with interpretations of 20th century works. Newly at hand is a remarkably alive, multiply colored and polyrhythmed set of four LPs of *The Piano Music of Bela Bartok*, strongly and sensitively played by Andor Foldes (Decca DL 9801, 9802, 9803, 9804). Because of the rhythmic viability and ingenuity of Bartok as well as his deeply individualized harmonic language, this set should be of particular interest to jazz pianists and composers, not to emulate but to hear what extraordinary personal statements can be made with material that is essentially folk-rooted. Decca is also to be lauded for completing the recording of Carl Orff's lustily pagan trilogy. Now out are *Trionfo Di Afrodite* (a wedding celebration and anticipation: DL 9826) and *Catulli Carmina* (the fleshhorn love experiences of the burning Latin poet Catullus: DL 9824). The first to be released was the roaring *Carmina Burana* (extremely secular songs of love and liquor of the 13th century).

As for his style, Orff is in some ways the Art Blakey of contemporary classical writers. His emphasis is on earth-moving percussion and direct, declaratory musical speech that some have called primitive but which is

Louis Denies He Was Undisturbed By Racial Barrier

New York—Louis Armstrong, sharply attacked by some of the Negro press for having played an Indianapolis dance from which Negroes were barred, has denied, in a press release, that he was undisturbed by the incident.

He had been quoted as saying he would have played the date even if he had known the barriers were up and that "I play any place my manager books me." The press release sent out for Louis stated:

"I don't expect these things, so I never question owners of dance halls or my manager about the racial pattern of places I am contracted to play. I certainly didn't expect to run into this kind of business in Indiana . . .

"Somehow I have always been a greater attraction among whites than among my own people, a thing which has always disturbed me. I have to love them and what they stand for to love myself. After all, it's no secret what I am. I have my own ideas about racial segregation and have spent half my life breaking down barriers through positive action and not a lot of words."

Bud At Bohemia; Has Rift Healed?

New York—In his first New York date away from Birdland in a long time, Bud Powell opens at Cafe Bohemia Aug. 24 for six weeks. Opposite him the first week is Phineas Newborn, and Aug. 31-Sept. 27 Bud will be on the same bill as Miles Davis' unit.

The Powell booking marks the end of a period of mild friction between the two clubs which saw at least two regular Birdland artists pulled out of Bohemia dates after almost being booked there.

Now that Powell is set, it's likely that several other jazzmen who also play Birdland will work the Bohemia as well.

certainly clearly and dramatically planned for maximum jolting effect.

A final note about the long-needed Composers Recordings, Inc., 250 W. 57th St., whose third and fourth releases are now available: Otto Luenning's *Symphonic Fantasia and Kentucky Rondo*; George Antheil's *Serenade No. 1 for Strings*; and Mary Howe's *Stars*; *Sand* (CRI-103) plus Ellis Kohs *Symphony No. 1* and Tom Scott's *Binorie Variations and Hornpipe and Chantey* (CRI-104). This new label of limited finances is devoted entirely to recording American composers. It too deserves your support, and in return, you will have absorbed more of the musical languages of our time. The deeper and the wider your knowledge of all musical experiences, disciplines, and liberations, the deeper will be your understanding of jazz and of yourself.

feather's nest

By Leonard Feather

AS AN ADHERENT of the old-fashioned school that believes all record album notes should (a) not take themselves too seriously, (b) contain as many relevant facts as possible rather than metaphysical disquisitions, I was particularly impressed not long ago by the arrival of a Prestige LP by Frank Foster and Elmo Hope.

There was nothing exceptional about the contents of the envelope; I have heard a hundred similar sessions, some better, some worse. Since it, therefore seems likely that the circulation of *Down Beat* is about 50 times the probable sale of the LP, it might be a good idea to give wider exposure here and now to the thoughts on the back cover.

The subject was bop; the writer was Ira Gitler, an aspiring tenor saxophonist whose work as a writer on jazz always shows a perception tempered with wit.

IRA'S COMMENTS consisted of short sentences, each sentence being printed as a separate paragraph. To save space, I'm telescoping the paragraphs somewhat; aside from this, the following are verbatim excerpts:

"Bop is not dead . . . The word became a dirty one through misuse and abuse . . . They buried the word, not the music . . . Bop is hot, not cool, jazz . . . Cool jazz is, for the most part, really only cool bop . . . Clifford Brown, Sonny Rollins, Max Roach, the Messengers, and Miles Davis play bop . . . Bud Powell plays bop . . . Oscar Peterson is an eclectic . . . Dave Brubeck doesn't play bop . . . Conte Candoli, Art Farmer, and Kenny Dorham play bop . . . Charlie Mariano, Gigi Gryce, Phil Woods, and Milt Jackson play bop . . . Imitators who assumed the superficial aspects of the idiom to make a buck helped kill the work.

"Bop was a natural evolution within the mainstream of jazz . . . Teo Macero is not within the mainstream of jazz . . . Lennie Tristano doesn't play bop . . . Dave Brubeck doesn't play swing . . . Lennie Tristano swings . . . Dave Brubeck doesn't play bop . . . Bop is, among other things, a valid modern-day expression of the blues . . . Critics, even the most honest, tend to write about musicians they are most friendly with . . . Critics and musicians were more chummy in the swing era than the bop era . . . If jazz in general gets a bad press, bop's was even worse . . . It was clobbered in the trade magazines, too . . . The most publicity bop got (and that adverse) were the inane bop jokes which came into vogue after the music had been disassociated from the word.

"Some critics didn't like some of the boppers because of their personal habits and attempted to judge their music on this basis, just as literary critics sometimes try to judge a writer by his political beliefs rather than the content of his writing . . . Now there are some new critics . . . There is a

second generation of boppers . . . Their music is being accepted on its merit as modern jazz."

I'D LIKE TO ADD a few postscripts to these Gitlerian reflections. It seems to me that many of the most fanatic opponents of bop, those who have derisively committed it to limbo, have done so because to admit that so many of their own favorite musicians of today are playing bop would be tantamount to a confession of having discovered it, and learned to understand it, 10 years late.

For instance, how would it have made Louis Armstrong and the jazz traditionalists look if Satchmo had realized and pointed out that the solos played by his own bassist Arvell Shaw every day for several years were note for note the same brand of music he had denounced in a hundred interviews as "bop slop"?

And the lay press that buried bop with such indecent haste but raved about the fine septet John Hammond assembled for Friedrich Gulda at Birdland recently—how could they have accepted the fact that every soloist in that combo, including Gulda himself, was an unabashed bopper?

A sad irony of all this is that many of those who were either very slow in accepting Charlie Parker or unable to

Ella To Get Play On New Granz Wax

New York—Among forthcoming Norman Granz-produced sets on his various labels is an Ella Fitzgerald *Rodgers and Hart Songbook*, and an *Ella Personal Appearance* set cut at Zardi's in Hollywood. Also recorded at Zardi's was Stan Getz. Getz also will be heard in an album with strings in arrangements probably by Russ Garcia.

As a followup to the Bing Crosby album already cut for Verve, Granz hopes to record a set with Bing, and Louis Armstrong, and Ella Fitzgerald. In line for Anita O'Day are sets titled *Anita Sings Jazz* and Anita with the Oscar Peterson trio.

Due for stringed treatment is Flip Phillips in arrangements by Ralph Burns and Buddy DeFranco with strings and horns in scores by Garcia. At presstime, Granz was to have recorded portions of the Hollywood Bowl Aug. 15 concert, including the set combining Armstrong with Ella.

accept him at all are now waxing enthusiastic about musicians who, though excellent performers, are mere shadows of the great figure that was Bird.



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classics

By Les Brown

THERE SEEMS TO BE no end this year to Mozart and Toscanini releases, and both, of course, are still very welcome in profusion.

The latest Toscanini LP is the intriguing *Harold in Italy* of Berlioz, a symphony in form haunted by a wandering, alien viola. Like all the "new" recordings by the now retired conductor, this one was preserved on tape by RCA Victor from a radio broadcast of several years ago when Toscanini worked with the fine NBC Symphony orchestra.

It is a lovely work, and Toscanini's poetic, effulgent reading of it is one of his best of recent issue. The viola solos are compellingly played by Carlton Cooley (Victor LM 1951).

THE MORE OBSCURE works of Mozart continue to be resuscitated in his bicentennial year. The rarely performed "*Haffner*" *Serenade in D Major*, not to be confused with the 35th symphony similarly named, is available now on Vanguard together with an introductory march. The Vienna State Opera orchestra, conducted by Mogens Woldike, unfortunately reports it with stilted precision and stuffy dignity (Vanguard VRS 483).

Two versions of Mozart's *B-Flat Major Sonata* (No. 15, K. 454) for violin and piano are current, one by Jascha Heifetz and Brooks Smith (Victor LM 1958), the other a collaboration of Joseph Szigeti and George Szell (Columbia ML 5005).

The former inclines to be a vehicle for the buoyant, impeccable instrument of Heifetz, with Smith performing in the distance, as it were, almost in the capacity of accompanist. By contrast, the Szigeti-Szell version is a splendid gelatin of two instruments in communicative rapport, brisk, free-flowing, and full of the Mozartian spirit. It is coupled with the equally graceful *Sonata in E-Flat Major*. The Heifetz recording is paired with the *Sonata No. 10*, again chiefly as a vehicle for the violin.

TWO SHORTER Mozart works, the *Fantasy and Fugue in F Minor* and *Adagio and Fugue in C Minor*, are given inspired treatment by Arthur Winograd and a string orchestra on an MGM long play. While Beethoven's *Grosse Fugue*, which occupies the other side of the disc, is the more eminent opus, the Mozart pieces are engaging and help to fill out the increasing catalog of the composer (MGM E 3382).

This column enthusiastically recommends the new Vanguard album entitled *German University Songs*, containing 21 lieder "of wenching, wining, and other irreverent pastimes." Baritone Erich Kunz and a male chorus of the Vienna Volksoper deliver them authentically and with spirit, and the songs themselves have that never-surfeiting charm.

high fidelity

By Robert Oakes Jordan

WHEN THE TIME came to write about tone arms and combined assemblies, I realized I had come to consider these devices, when testing them, as laboratory transients and not permanent members of the hi-fi equipment team. Now, however, I hope I understand these problems correctly and perhaps can give some hints about buying the tone arm, cartridge, and needle combination.



Any standard disc record of good quality can produce a music frequency range of 30 to 15,000 cycles a second, from the lowest base note to as high as you can hear. The spiral groove in the record has ripples or variations on its sides. The ripples are very gradual for low, soft notes and the converse for any high, intense sounds.

As the pickup needle follows this long spiral groove, it is moved by these variations. This movement of the point of the needle, mechanically, carries this same movement up the shank of the needle to the phonograph cartridge element.

IT IS AT THIS point that all this slight back-and-forth movement of the needle in the record groove is changed into electrical signals. And it is here that one of nature's forces takes hold and may ruin the music or your record.

The point, as small as the point of a pin, must travel in two directions in the groove; one along the groove, another back and forth across the groove according to the frequency of the note being reproduced. At 33 1/3 disc revolutions a minute, the long groove presents no problem to the needle. It need not produce any electrical signals.

In poor cartridges and poor records, you are bound to hear scratches, thumps, and other sounds. It's that second mode of travel that stumps the engineering expert and provides no less than perfect pickup.

A PERSON CAN wave a pencil before our eyes five times a second, maybe even 10 times (that is 10 cycles a second). But try to move it 10,000 times a second—can't be done. But every time we hear a trumpet sound from off the record, the needle has to move this 10,000 cycles a second. Here's what happens:

Take an ordinary child's glass marble, and let it roll down the average playground slide. It can be stopped simply by putting a hand in front of it. Now roll a bowling ball down the same slide. Maybe we can stop it, and maybe we can't even though both travel down at the same speed. Even more interesting—shoot that marble out of an air gun. Could we stop it? Yes, with a thick object.

What does this illustrate? I hope this—the side-to-side variations of the needle demand, mechanically, that the needle move back and forth according

barry ulanov

NOW THIS IS WHAT I would call a festival! This? The Stratford festival in Stratford, Ontario, in which I am at the moment participating.

My enthusiasm traces to several sources, but most of all to the conviction that has animated the preparation and presentation of music at Stratford, the central and basic one that a summer festival should be festive, fertile, directed at different aims from those of a night club, of a stage show, or even of a winter concert hall. And in this, Louis Applebaum, the director of music at Stratford, has succeeded where other festival producers have failed.

Jazz has reared its obstreperous head at Stratford for the first time this year, with a great deal less noise than you might expect and a great deal more good taste.

WHAT'S MORE startling still, the participants have been—and will continue to be—heard at length, not in a fast dip into the flashier corners of the repertoire, but in extended samples of their product, substantial enough to reveal why they were considered worthy of festival presentation.

Nothing like "100 BIG NAMES! COUNT 'EM, 100!" about this event. In my modest contribution to the Stratford program, I added a few comments—five five-minute appearances, to



to the frequency cut on the record. At 100 back-and-forth excursions, we have no trouble. But how about when the point has to travel at a 15,000 rate? Then we no longer have a marble just rolling down the slide but rather a marble shot from a gun.

TO BE SURE, the arm and needle travel only a very short distance across the groove, but their force can be likened to that of the bowling ball. The wall of the record groove has to stop the needle and allow it to return to the other side.

Perhaps this gives a better understanding of the problems involved in constructing a tone arm, needle, and cartridge that will be accurate in tracking a record groove. This also should point out that in any mechanical or electrical device, there are many natural factors which may detract from the device's advertised performance level.

Most tone arms, either magnetic cartridges or other types, and good needles perform as well as can be expected. A suggestion—try an arm like the new electro-sonic and its new type of reduced mass needle and magnetic cartridge. For an older type of standard arm, try one of the new Shure Brothers ceramic cartridges for replacement service. There are many other good ones, but these we have tested and found to be good and honestly advertised.

be exact—to the notes blown by my colleagues. And then I spent the rest of the evening admiring and appreciating their blowing.

Two units, the Calvin Jackson quartet and the Phil Nimmons Group, plus a dancer, Paul Draper, made up the program I annotated; and so generous were the helpings of sound and sight dished out to the appreciative senses of the Stratford audience, that on the first night at least the program did not end until midnight. And it had started promptly at 8:30 p.m., too.

CALVIN WAS ALL over the place: as pianist in his own sleek chamber group; as accompanist to his old touring companion, Draper; as vibist in the concluding battle of his second set, a tumultuous version of *All the Things You Are*.

He showed why he has become a highly regarded stop on any tour of the Canadian jazz spots, a staple sound, a consistent one. He's eager and affectionate about his music and his musicians and determined to please and, as always, has more than enough equipment to do so. His time is first-rate, his anthologizing wearying, his swinging passages delightful.

There is no doubt, with talents as large and luxurious as Cal's, that he should eschew the cocktail for headier brews—speaking in terms of plinks and plunks, of course, and not of drinks and drunks. Whatever his limitations, however, he's a jazz musician of stature who has grown rhythmically over the years, and in general conception as well, and he was handsomely exhibited at Stratford.

NOTHING CAL DID was more impressive than his accompaniment of Draper: he followed grimace and gesture, tap and turn with the precision of a ballet master; and in the doing he contributed much to the extraordinary response of the audience to Paul, as astute an interpreter of jazz as the dance has known.

It is a compliment to both men to praise their collaboration, because it followed a particularly felicitous employment of jazz textures and times by Paul alone, a *Sonata a Capella*, which introduced to public view a most plausible and graceful speculation in dance.

In and around these contributions, opening both halves of the concert, was the work of an arranger-composer-clarinettist, Phil Nimmons, and nine other musicians.

ALL 10 ARE successful radio, television, and film studio performers who have formed this outfit—the Phil Nimmons Group—as an outlet for unmistakable jazz enthusiasms and skills, which, dammed up, might very well wreak havoc in their playing, thinking, and feeling lives. Let loose—with technical discipline and sensitive tastes to channel the expression—the enthusiasm and skills convert a gracious and imaginative kind of jazz into an altogether infectious one. It is hard not to be moved by the Nimmons Group.

Because these are widely experienced and excellently trained studio men, every number in their books is cut with precision. Because they love what they are doing on such a rare outing as

this, each performance has about it what the French call *elan*, an almost ungovernable ebullience, like so many bursts of light. This is jazz, swinging jazz, they seem to say; we love playing it; we hope you'll like hearing it.

SO MUCH FOR THE contagiousness. Then the thought: the inevitable contrapuntal lines of modern jazz, perhaps a little less self-conscious than usual, and a rich variety of wide and full voicings, taking full advantage of 10 instruments which include an accordion played by a hip and facile and thoroughly inventive accordionist, Vic Centro, and a similarly well-organized pianist, Rudy Toth.

Add to the thought and the infectious beat and the precision of the performances a genuine feeling for the ballad mood, relaxed and just a little poignant at the edges, and you have the several facets of an organization that deserves the kind of joyous reaction it received from the Stratford crowd.

That's a fair amount for one evening to have contained. It's a fair way for a festival to show its hospitality and its special graces to jazz. Would that others did the same.

popular records

(Jumped from Page 19)

gy Elman. The package is certainly leagues ahead of most overplush, over-cloying mood music sets, and it also has considerable interest in most of the tracks for the jazz buyer.

JOSH WHITE

The Josh White Stories, Vol. 1 (ABC-Paramount 12" LP ABC-124) is a well-recorded anthology of material long familiar to his audiences. For these audiences, the set underlines the fact that it is long past time Josh added new material to his recording repertoire. But for those to whom White is new, this is about the best introductory set on the market, all the more so because the envelope contains the full lyrics of all the songs.

Josh sings with his customary polish, warmth, drama, and strong beat while accompanying himself on heavy-chorded, sometimes talking-single-string guitar. The repertoire contains such

durable standards as *Boll Weevil*, *Frankie and Johnny*, *The House of the Rising Sun*, *Nobody Knows You When You're Down and Out*, *He Never Said a Mumbly Word*, and the mordant documentary *Hard Times Blues* (remember the Keynote album?). White provides spoken introductions.

JULIE WILSON

Love (Dolphin 12" LP 6) employs some fine musicians under Phil Moore's baton, among them Don Elliott, Milt Hinton, Kelly Martin, Urbie Green, and Barry Galbraith—but mainly it is Julie Wilson's party. The Broadway warbler, unfortunately, is trying to be something she isn't, a stylist of touching love ballads.

She tries to effect intimacy by affecting a whisper quality and has trouble staying in tune; the more extroverted numbers hint of the Lena Horne treatment but without the beat, the finesse, and the control of Lena. The most satisfying tracks, because they are the most honest expression of Julie Wilson, are *True Blue Lou* and a bit of special material that might have been written for a night club act, *Pagliacci Has Nothing on Me*. Had she adhered to this genre, she might have pleased many.

Ray Noble Returns Home, May Stay

Hollywood—Ray Noble, for 15 years the maestro on CBS radio's *Edgar Bergen* show, and willing foil for Charlie McCarthy's verbal splinters, has returned to his native England for a year at least and perhaps for good.

Noble sold his palatial Bel-Air home and all his furniture and told friends here he's "going to take it easy for a while and see some more of the world."

He was the only British bandleader to become a big music name in this country and in the '30s employed such sidemen as Glenn Miller, Will Bradley, George Van Eps, Claude Thornhill, Charlie Spivak, and Bud Freeman. He arrived in this country in 1933 and joined the Bergen show in 1941.

Columbia Buys Album Rights To 'Li'l Abner'

New York—The original-cast album rights to the projected Broadway musical *Li'l Abner* have been acquired by Columbia Records for October release.

The play, based on the comic strip created by Al Capp, will have a score by Johnny Mercer and Gene DePaul. Singer Eadie Adams has been signed for the female lead, but other members of the cast have not yet been chosen. *Li'l Abner* will open at the National theater in Washington, D. C., Sept. 17.

Jeri's Autumn Dates

New York—Jeri Southern starts two weeks at Birdland Oct. 4 and plays a week at Boston's Storyville Oct. 22 with the next week at Olivia's Patio lounge in Washington.

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the blindfold test

Zoot's Case

By Leonard Feather

John Haley (Zoot) Sims is a west coaster (born in Inglewood, Calif.) who made good in east coast jazz. Though many of his fans remember him best as one of the memorable Four Brothers of Woody Herman's 1947-49 band, he has consolidated his name as a first-grade modern tenor man in recent years via European tours with Benny Goodman and Stan Kenton and extensive free-lance work on both coasts.

In the last year, working in the U. S. and Europe with Gerry Mulligan, he has begun to widen his activities by doubling occasionally on alto.

The records chosen for Zoot's *Blindfold Test* included samples of modern styles from both east and west; illustrations of atonal jazz (No. 2), big band style (No. 4), and earlier small combo idioms (Nos. 8 and 9). Zoot was given no information either before or during the test about the records played.



The Records

1. **Chico Hamilton. Buddy-Boo (Pacific Jazz). Buddy Collette, composer, arranger, tenor.**

That record moved me—it was very nice. I'll give that four stars. It's Chico Hamilton's group. I like all the solos and the instrumentation. The tenor sax player is pretty good in his own style.

2. **Duane Tatro. Backlash (Contemporary).**

Well, I'll give it three stars for the way it was played, but that kind of arrangement doesn't move me too much. I guess it tells a story, but I didn't get any message from it. It sounds something like Jack Montrose—sometimes he writes like that.

I think some of this atonal music has value, but this particular side was unemotional to me, although it was played well.

3. **Sonny Stitt. Sonny's Bunny (Roost). Quincy Jones, arranger; Jimmy Nottingham, trumpet; Hank Jones, piano; Stitt, alto.**

The tone quality on that record seemed strange. I like the solos, but the arrangement was nothing spectacular. It sounded like Dizzy with Phil Woods on alto. The piano was excellent. I'll rate that 3½.

4. **Stan Kenton. Lover (Capitol). Vido Musso, tenor; Milt Bernhart, trombone.**

Mass hysteria! This would be good for a show opener, but I wouldn't buy the record. It was played well, though. I heard one something like this, but I don't know if it's the same one. Was it Stan Kenton? At first it sounded like Vido Musso—the tone is like Vido's, but he plays differently. Give that three stars.

5. **Eddie Shu. Day by Day (Bethlehem). Shu, tenor and alto; Bobby Scott, piano.**

I have no idea who that was. Any-

way, I didn't like it too much. They didn't seem to mean it—you know, the way they played at the beginning and the end. The piano was all right and the rhythm okay, but I didn't like the way the tenor and the alto saxophonist phrased—the way they ended their notes with that little dip. It sounded too floozy. Two stars.

6. **Dave Brubeck. A Fine Romance (Columbia). Paul Desmond, alto.**

That's a nice, listenable record—it grooves pretty nicely. Paul Desmond plays well on that, but I thought he could have come in a little bit stronger at the end. That's a good Brubeck record—give it three stars.

7. **Brew Moore. I Want a Little Girl (Fantasy). Moore, tenor; Johnny Marabuto, piano.**

It sounds a little like Brew Moore—I'm not sure, though. It's pretty good, and I like the tune. The tenor is a little out of tune with the piano. This was played in quite good taste, I thought, but the tenor player could have moved a little bit more and played around the melody. Two-and-a-half stars.

8. **Sam Price. Jonah Whales the Blues (Jazztone). Jonah Jones, trumpet; Pete Brown, alto; Vic Dickenson, trombone; Price, piano.**

Well, I like the opening trumpet on this. I don't know if it's two different trumpet players or not, but with the plunger it sounded good. It's not the greatest rhythm and blues record I've ever heard in my life. The trombone solo was good, but there was a bad backing on it—it was hard to distinguish it from the rigamarole behind it.

The piano made it all right—I don't know who it was. There was a good, happy feeling on the record most of the way. Two-and-a-half stars... Oh, it was Pete Brown on alto. I used to listen to him a lot when I was younger, and it's good to hear him again.

9. **Jazz Giants '56. Gigantic Blues (Norgran). Lester Young, tenor; Teddy Wilson, piano; Vic Dickenson, trombone; Roy Eldridge, trumpet; Jo Jones, drums.**

That was a strange ending. I've heard much better Roy Eldridge than on this record. I like him when he plays simpler and doesn't try to do so much. Pres sounded great at the beginning, but he seemed to get hung on some certain sound in the last chorus.

The piano killed me—sounded like Teddy Wilson. It was Jo Jones on drums—he always comes through. I'm not sure who it was on trombone—it didn't sound like Vic Dickenson to me, but it could have been. He played very well. It was a swinging record—give it three stars.

10. **Woody Herman. Mulligan - Tawny (Columbia). Jerry Coker, Bill Perkins, Dick Hafer, tenors; Dick Collins, trumpet; Bill Holman, arranger.**

Nice arrangement—I thought it was Shorty Rogers at first. The tenor solo was good, and I think it was Dick Collins on trumpet. He was very good—nice, tasty tone. It was a good, swinging tune by the old Woodchopper. I'll give it 2½ stars.

Afterthoughts by Zoot

I'd give five stars to any good Duke Ellington or Count Basie record—or almost anything Charlie Parker made. I'm not too particular about music, but some things get to me more than others.

I haven't heard any new talents that have impressed me too much lately except a guitar player in Europe—René somebody—I can't remember his last name. He's from Belgium. I think he's in Canada now, working his way down to the States.

I recorded with Henri Renaud and his 17-year-old French drummer, Charlie something, and Benoit, a Belgian bass player. In France, it seemed as if the rhythm sections are sounding better than they did, but in Belgium they have improved even more.

the devil's advocate

By Mason Sargent

Basic Books on Music: An unusually clear map of musical topography is Charles Proctor's *Music*, part of the *English Reason Why* series and made available here by Roy Publishers (280 pp., \$2.50). In question-and-answer form, there are chapters on the science of music, a list of terms and abbreviations, an instrumental section, a chapter on general musical knowledge, biographies, opera, etc. There's an index for quick reference.

Wayne Barlow's *Foundations of Music* (Appleton-Century-Crofts, Inc., 274 pp., \$3.50) is also largely for the lay listener, being concerned with "the technic of listening." Chapter headings indicate the value of the book: basic elements of music, melody in music, the rhythmic organization of melody, the tonal organization of melody, form in melody, harmony: the vertical dimension of music, monothematic forms in music, part forms in music, sonatina

and sonata forms, free forms, periods and styles. Barlow is of the Eastman School of Music, and is a sound teacher.

Jeannette Cass' *Rudiments of Music* (Appleton-Century-Crofts, 290 pp., \$3.75) is an 8½ by 11, soft-covered

book, clearly printed and a fully graphic "detailed study in music essentials." It is for the student with chapters on clefs, scales, intervals, note values and rhythms, chord construction, etc. Important for home study are the worksheets, sample tests and drills throughout the book. Music paper is provided in the book for each test. . . . An unusual book, pleurably apt for imaginative children or adults, is M. Emmett Wilson's *How to Play by Ear* (Abelard-Schuman, Inc., 190 pp., \$3.75). The author, professor of music, history, and literature at Ohio State, deals with simple melodies, scales, chording, har-



mony, the grammar of music, a Bach invention, rhythm, form, etc., all with the aim of proving that "everyone can play by ear. Some can go farther than others. . . . The most effective practice consists in having a good time with the instrument." And this book shows you how to have a piano ball and provides an elemental grounding in the essentials of music as well. . . . More advanced is the absorbing, clarifying *The Art of Orchestration* by Bernard Rogers of the Eastman School (Appleton-Century-Crofts, Inc., 198 pp., \$3.75). Subtle is: *Principles of Tone Color in Modern Scoring*, and the listener who may never orchestrate in his life can nonetheless achieve added listening perception and pleasure from reading this analysis.

Most recent in the Philosophical Library's *Instruments of the Orchestra* series is Philip Bate's *The Oboe: An Outline of Its History and Development* (195 pp., \$6). Next to actually blowing it, there's not much knowledge about the oboe you can't find here. . . . The thoroughly oriented Rosalyn Krokover has compiled *The New Borzoi Book of Ballets* (Knopf, 320 pp., \$6) in which she provides a history and over-all analysis of 57 ballets in the repertoires of New York City ballet, Ballet theater, Ballet Russe and other companies. There are photographs, and an appendix listing all the ballets ever presented in America "by the four major American-based companies that have been active here since 1933." A delight balletomanes and for those who'd like to learn.

AS A RECORD collector, I am in awesome gratitude for one of the most comprehensive reference works for the discophile ever published, *Record Ratings: The Music Library Association's Index of Record Reviews* (Crown, 440 three-columned, 8¼ by 11¼ pp., \$5.95). What this book does is to list almost all LP recordings of classical music, operas, folk music, theater, poetry, speech, etc. Included are indications of what the reviews were for each record in "the leading reviewing media for each recording." Publications like *Disques*, *The Gramophone*, *The Musical Quarterly*, *The Nation*, and the *New York Times* serve as the measuring rods. There is also full bibliographical information about each record, including a list of performers, and "the contents of records containing compositions by several different composers or artists are broken down and listed under their proper headings." The recordings go back to 78-rpm days, and the Prior Review Listings start in some cases 25 years ago.

Worth the price alone, is the second major feature of the book, the *Index of Performers*, whereby you can "find what has been recorded of your favorite musician, composition, conductor, artists, or orchestra" and "can trace individual items previously almost impossible to identify and find by general listings." Now if only someone with the energy and thoroughness of compiler Kurtz Myers and editor Richard S. Hill would do the same for jazz recordings.

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(Jumped from Page 8)

August, but turned them down in favor of a vacation . . . Jon Carl Hendricks, who put words to the Four Brothers, has been elected to ASCAP.

Chicago

JAZZ, CHICAGO-STYLE: An intimate bistro on the southside has taken the name of Holiday room in honor of Billie Holiday, who played there just before her Las Vegas click. Billie's husband, Louis McKay, is part owner of the room. House band is the Johnny Rockett trio, which features Eddie Baker on piano . . . Stan Getz is current at the Modern Jazz room through Aug. 29, when the Bud Shank quartet comes in. Art Blakey and the Jazz Messengers are set for a fortnight starting Sept. 12 . . . Teddy Wilson's trio is at the London House, with Erroll Garner set for five weeks starting Sept. 12 . . . Duke Ellington is at the Blue Note through Sept. 2, and Bobby Hackett returns with a Dixieland group on Sept. 5.

Bassist Connie Milano, formerly of the Mil-Con-Bo, has organized a new trio which has been booked into Mr. Kelly's, when the room relights late this month. Others on the opening bill are Beverly Kenny and Audrey Morris. Carmen McRae is booked for four weeks starting Sept. 26, and Buddy Greco is tapped for a future date . . . The Cloister inn triumvirate now also owns the Black Orchid and will try to adhere to a policy of jazz singers or jazz-flavored vocalists in both rooms as soon as the old Orchid bookings run out.

NIGHT PLACES AND TV: Latest nitery pitch in town is for cocktail hour business. The Gate of Horn offers jazz by the Fred Kaz trio, and the Blue Angel is offering Latin tempos for dancing in the early hours, with free instruction in the cha-cha-cha, starting Sept. 10 . . . Harry Belafonte is at the Palmer House again through mid September, when Dorothy Dandridge takes over . . . Ted Fio Rito is back in town to take over the house band of the Chez Paree from Brian Farnon, who becomes the Chez music director . . . McGuire Sisters open the Chez Paree on Sept. 10, followed by Sophie Tucker and Tony Bennett on Sept. 21, and Louis Armstrong on Nov. 2. Spike Jones is current . . . Frank York, Sherman hotel bandleader, is looking for a new vocalist and will select one by Labor Day from an open contest . . . Live music is again on the upswing on local television, notably on WGN-TV. That channel has a hit parade-type show on Sundays, International Cafe on Mondays, Al Morgan on Tuesday, Frank Yankovic on Wednesday, George Rank's ork on Thursday, and Spotlight on Talent on Saturday. The Chicago symphony goes back in its Wednesday slot when it returns to town . . . Dan Belloc's Monday night band show continues on WBKB.

Hollywood

JAZZ SCENE: Woody Herman disbanded and is working with the octet at Lake Tahoe's Bal Tabarin . . . Jazz Club of Hollywood held its first meeting—and it was a wailer . . . After a



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socko week at the Palladium, the Les Brown band hit the road.

NITERY NOTES: Howard Ramsey's Lighthouse All-Stars welcomed back Conte Candoli to the stand at the Hermosa jazz bastion . . . Anita O'Day is back in town at Jazz City . . . The facile Dave Pell octet alternates on-stand at the Hollywood & Western spot . . . Up the street at Vine, "Queen Dee" Dinah Washington, aided by the Buddy DeFranco quintet, sheds some of that unique warmth in Zardi's Jazzland . . . Teddy Buckner's horn is skedded for an airing soon on KABC-TV's Stars of Jazz show dishing out a sample of what he's putting down every night at the 400 club . . . Shelly Manne & Menne continue unabashed at the Tiffany . . . At Santa Monica's Harbor inn, the jumping Red Norvo trio prevails. Buddy Clark, bass, and Jim Wyble, guitar, complete Red's triangle.

When Ray Anthony moved out of the Palladium, trombone man Jimmy Pridy just stayed put. He rejoined the Jerry Gray ranks when El Grayco moved into the tepery Aug. 22. Buddy Morrow blows in Sept. 5 . . . The Stat-

ler is reportedly dickering heavily for Sophie Tucker to make the classy room . . . Jazz International has extended operations to Sundays at 7 p.m. and switched weeknight to Thursdays at its Jazz City HQ.

WAXED NOTES: Art Pepper's first record date under his own name was for Jazz: West label. He used Jack Sheldon, Shelly Manne, Leroy Vinnegar, and Russ Freeman . . . The Bob Crosby Bob Cats cut a 20th anni album for Coral . . . Dot's Randy Wood says his album of Billy Vaughan's Golden Instrumentals sold 15,000 in the three weeks onsale . . . Mike Pacheco's sextet etched half an album for the new Latin label, Tropicano, with Carlos Vidal on congas . . . George Auld will cut another big band date for Mercury and may take the block-busting outfit into the Palladium later this year.

ADDED NOTES: Annual Cavalcade of Jazz is set up for Sept. 2 at Wrigley field, with probably Count Basie and Dinah Washington topping the bill . . . The Villa Riviera in Long Beach is dickering for the Chico Hamilton quintet when they return to the coast

. . . Alto-tenor man Mod Flory must certainly have been surprised when he woke up the a.m. of Aug. 1 to find himself labeled in Daily Variety as ". . . the first rock 'n' roll howler ever to appear at the (Palladium)."

—tynan

San Francisco

Line-up of the group accompanying Brew Moore at the Cellar these nights is Jack Minger, trumpet; Bill Wiejahn, piano; Sonny Wayne, drums, and Larry Lewis, bass . . . Jesse Cooley, drummer with the Cal Tjader quintet, has to leave this month to take over his ailing father's mortuary business in Sacramento . . . Leon Radloff has the band at the new Village where Johnnie Ray opened Aug. 3 for 10 days . . . Buddy Motesinger and Dean Reilly still at the hungry i. Faith Winthrop, who was featured at the hungry i for almost a year, has signed with Epic and has already cut a session for them. She is scheduled for a Hollywood club opening in September.

Johnny Mathis closed at the Fallen Angel to make the Columbia Records convention in Colorado and then take a vacation . . . June Christy opened Aug. 1 at Fack's II for two weeks, marking her third night club date as a solo in town and her first appearance here in five years except for one-niters with Stan Kenton . . . Good Time Jazz' first LP by the Bay City Jazz band due for release this month . . . Turk Murphy will not renew with Columbia and may sign with Capitol.

—ralph j. gleason

Boston

Ruby Braff back in town for six days at Storyville. Lee Konitz and the quintet, featuring Billy Bauer on guitar, preceded Braff . . . Stan Kenton one-nited at the Palladium ballroom in Rocky Point Park . . . Duke Ellington did an early August one-niter at Canobie Lake Park, N. H., with another upcoming Aug. 24 at Mallett's Bay in Burlington, Vt. . . The Four Aces followed Patti Page into the Frolics at Salisbury Beach for a week . . . The DeJohn Sisters played a week at the Frolic in Revere, with Alfredo punching out Latin rhythms on the roof. Eileen Rodgers followed the De-Johns . . . The Cadillacs and the Three Renowns played a weekend at White City Amusement park on Lake Quinsigamond in Worcester . . . Herb Pomerooy and the big band packing the Stable on Tuesday and Thursday nights, and playing Sunday concerts at Jenney's in Salisbury.

—dom cerulli

Cincinnati

Jazz at the Philharmonic is due in the Queen City Sept. 25 at Music Hall. Marks the first time that the JATP troupe has not played the Taft theater . . . The Cincinnati Summer Opera's season was extended to five weeks due to such fine attendance. Biggest highlight of the season was Rise Steven's portrayal of Carmen . . . George White's jazz show on WCIN was suddenly removed from the air. The hippest jazz jockey in this area built up a lot of followers in the 2½ years the program was carried.

Good modern sounds seldom last long in Cincinnati and such was the case of the quartet and trio that drummer Al-

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San Berk led at the Nineteenth Hole. After going great guns at the club for two months, the combos dissolved—much to the disappointment of local jazz devotees. Line-up included vibist **Jamal**, pianist **Abdul Karim**, and bassist **Ted Weatherford**.

—*dick schaefer*

Detroit

Mitchell and Ruff kicked off the Rouge lounge line-up during August in pleasant fashion, with a piano-bass combination that varied the bill from way-out modern to Mozart. The **Tony Scott** quintet booked Aug. 7 for a week, with the **Australian Jazz** quartet up next . . . **Jeri Southern** did terrific business during her three weeks at Baker's Keyboard lounge. **Carmen McRae** followed for a week before **Dorothy Donegan** moved in for a fortnight's stay. **Eddie Heywood** to open Sept. 3 . . . **Pee Wee Hunt** returned to the Crest for two weeks Aug. 23.

—*Jim Dunbar*

Cleveland

At Wexler's Theatrical Grill, the summer has been a most pleasant one. The very competent **Cy Coleman** was followed by **Dorothy Donegan**. **Billy Taylor** followed Dorothy, and next up will be **Illinois Jacquet** . . . **Duke Ellington's** turn at the summer pop concert biz here had a happy and near-nostalgic audience swinging. Ticket sale was good, and the customers were mighty happy . . . **Norm Geller**, one of the vicinity's most talented young pianists, packing the new Embers in Akron. **George Duffy** now at the piano in the redecorated **Gazelle Lounge**.

Billie Holiday inked for a week of Sept. 3 at the Cotton club. She'll be preceded by the **Hi-Los** in for 10 days starting Aug. 24. **Tom Brown**, WHK disc jockey, has been holding his jazz club meetings at the Cotton club on Sunday afternoons. The group is growing fast . . . **Stan Kenton** was a recent SRO at Crystal Beach dance hall . . . The **Billy May** band with **Sam Donahue** fronting, playing at Chippewa and Cedar Point.

—*m. k. mangan*

Toronto

Sam Berger at the Town Tavern has played host to **Barbara Carroll**, **Morgana King**, and the **Mitchell-Ruff** duo in recent weeks. On Aug. 12 **Carmen McRae** opened, followed by the **Australian Jazz** quartet . . . The fine Toronto vocal group, the **Grads**, have recorded an LP in England, and go on a two-week tour with **Mel Torme** before returning home to resume work on the **Jackie Rae** TV show . . . The last set of jazz concerts at the Stratford Shakespearian Festival featured the **Modern Jazz** quartet and the **Oscar Peterson** trio, with commentary by **Nat Hentoff**.

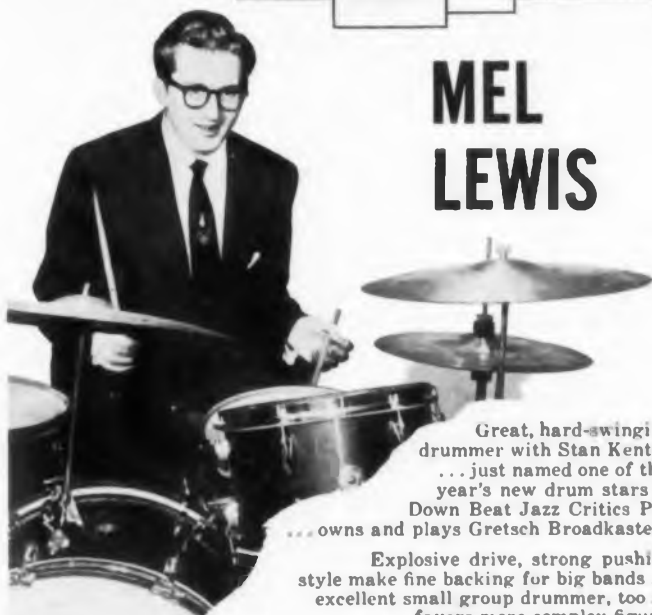
—*roger feather*

Montreal

The latest r&b group at the Esquire Showbar called themselves "The Nomads." **Frank Motley** and his **Motley Crew** was held over . . . The **Four Moods**, a mambo group, is at the chic new Monte Carlo . . . **Gloria Warner** is currently singing at the **Downbeat** . . . **Crip Heard** is at the **Casa Loma**.

—*henry f. whiston*

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John Mehegan

(Jumped from Page 12)

if a critic did play well, it would mean that he had embraced a certain style, a certain technique, a certain esthetic to the exclusion of other styles and esthetics, which would automatically destroy his objectivity concerning styles or conceptions he did not approve of as a performer.

The hostility of the jazz musician toward the critic has few if any counterparts in other art forms. This stems from the immaturity of jazz and the insecurity of the jazz musician. Since until recently he was excluded from such channels of communication as the concert hall and the press, he is suspicious of nonplayers analyzing him and putting him into a pigeonhole. He has an almost childlike belief in the mysticism of his art form and bristles at the articulate critic with his categories and pronouncements.

Part of the musicians' hostility proceeds from the inability of some critics to express themselves specifically by using the special language of musical theory. To some extent this is a valid complaint on the part of the musician, but not because this information makes

for a better critic, because it doesn't; it does make for a more articulate critic and one who can be more helpful in offering a serious analysis to a musician.

If it involves blowing, a good critic should be able to tell the musician in his terms why something lacks interest, why something doesn't swing, etc. If it involves writing, the critic should at least be able to make general comments about harmonic construction, voicing, instrumentation, balance, etc.

In a way, the musician has a right to expect this, since, if he is a good musician and eager to do better than he did on last record, he will respect any evaluation made on his level. It is a very easy thing for a musician to lose the big picture of himself, since he is more often than not involved in detail. This kind of evaluation is extremely difficult to find, especially from other musicians, who pursue a philosophy of "live and let live" in this area. Under these circumstances this appears as a natural role for the critic and one that he should consider fairly basic to his craft.

The Critic and the Audience

Jazz, like any other fertile and healthy art form, runs quite a gamut,

not only in terms of historical style, but also varying conceptions within a single historical period. Along with this kaleidoscope of taste, style, and conception, there is naturally an amorphous and highly varied audience. The emotional spectrum of this audience will run from fringe rock and roll to highly intellectual progressive groups. This is a tough audience to write for. It is obvious in dealing with a cross section of opinion such as this that no critic can be all things to all men, and one who tries will soon be lost in a morass of confusion and probably dishonesty.

A critic's function here is one of molding opinion in the direction which he feels is the most nourishing to the art form. By selectively sponsoring individuals and groups who he feels have something valid to contribute to the art form, the critic attempts to bring his audience along with him.

He may studiously ignore individuals and groups that he feels are not making any particular contribution and whose point of view makes it evident in his mind that they will also fail to do so in the future. This is an aspect of the role of prophet which is always contingent to all good criticism.

Recently, for example, a critic devoted a long and laudatory article to a relatively unknown pianist who is respected among musicians mostly for the uncompromising sincerity with which he pursues his art form. He is not a great pianist; it is doubtful if he is even a good pianist by real critical standards. As a result of this ill-conceived review, the pianist was signed by a record company.

This can only end in disaster for the pianist, which is certainly unfair to him on the basis of this false evaluation.

On the other hand, the critic may feel that certain groups and individuals are a destructive influence or are simply using jazz as a springboard for some personal aggrandizement. These people should be challenged openly and the public made to see the harm which can accrue from supporting such people.

In an amorphous group such as the jazz audience, one finds a spectrum of opinion which will range from supporting destructive elements through those who will often represent and sponsor new and refreshing artists who seem to bring a promise of value with them. Between these two poles rises a heterogeneous group which probably tends to vacillate from one side to the other, or which may be approaching the art form as a neophyte and rightfully looks to the critic for leadership and understanding. In some ways this is the transmission belt whereby an art form grows and flourishes, and here the critic stands as a pivotal figure.

Herein has been briefly traced the three fundamental aspects of criticism: the critic and the art form, the critic and the artist, the critic and his audience. It is hoped that in future discussions of this type, that a healthy attitude of criticism and self-criticism may prevail and that articles on this subject may be a little more concrete and less personal, for this is really a glass house.



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caught in the act

(Jumped from Page 10)

...nist with a consuming dedication to collective pulsation. He can't get his kicks on his own choruses unless he's fully happy with the section throughout the number. With this group, Johnny is an impressive and never a dull soloist, and he comps with hard, biting, functional strength. Drummer Karl Kiffe is steady but needs to shade more; and for this taste, he leans too relentlessly on the top cymbal. Bassist Ahmed Abdul-Malik is playing his first major jazz gig after paying monotonous dues in r&b mines. He still hits each beat a little too hard and long instead of heating a flexible line, but he should fall more relaxedly into the jazz rhythmic feeling before too long. The combo so far uses mostly standards along with some writing from within the band and outside contributions like Al Cohn's *Jerry's Jaunt*, named for the trumpeter. It's expected that Lloyd and Williams will write more for the group and other scorers will be invited to add to the book. Zoot, incidentally, is playing a fair amount of alto with the unit. He's been on the instrument only about three months, but already blows with authority and a good, full-hard sound. It is true, however, that the alto in Zoot's hands sounds very much like a striping tenor. As for the group in toto, the key summary word is that it swings from note one.

Gerry Mulligan sat in with Zoot for a Saturday night at the Bohemia in connection with that club's new Mutual wire, and one set in particular was a marvelously fulfilling listening experience with Mulligan in supreme blowing form, Zoot equally igniting, and both interweaving with each other and the rest of the unit in glowing, moving mosaics. —nat

Cohn Completes An Epic Album

New York—Al Cohn, now freelancing, has completed an album for Epic's new series devoted to various sections of the jazz orchestra. He did all the writing for a reed set which was cut in three sessions.

On the first date, personnel was Sam Marowitz and Gene Quill, altos; Sol Schlinger, baritone; Al Cohn and Eddie Wasserman, tenors; and a rhythm section of Milt Hinton, Osie Johnson, and Johnny Williams.

On a woodwind date, there were Phil Bodner, flute; Peanuts Hucko, clarinet; Romeo Penque, oboe and English horn; Boomie Richman, bass clarinet; Charlie O'Kane, flute, clarinet, bass clarinet, and the same rhythm section.

The third session had Cohn, Wasserman, and Zoot Sims, tenors; Schlinger, baritone, and a rhythm section of Hank Jones, Hinton, and Don Lamond. Quincy Jones is working on a brass album in the same series, and a rhythm section set already has been completed.

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By Hal Holly

IT WILL BE INTERESTING to see to what use the movie departments put the newly developed Datatron, "electronic composer" introduced by the Electrodata division (electronic computers) of the Burroughs adding machine company. Possibly you were among those who saw the Datatron in its official debut not long ago on an ABC-TV network show. If not, here are a few notes from our own observation.

The Datatron appeared to be, as one would suspect, a highly complicated gadget. An operator, working from a separate panel, "fed" it numerical combinations. The melodies emerged on tape in the form of printed notations—not recorded. It was stated that the machine's output could run as high as a thousand tunes an hour!

It does not produce lyrics—at least not yet. So our lyricists such as Johnny Mercer, Paul Francis Webster, Sammy Cahn, and other top-flight men who put words to composers' tunes (Mercer demonstrated with his songs for *Daddy Long Legs* that he could also do all right with the musical side), have no immediate worries that Datatron will put them out of business.

Later we heard some of Datatron's melodies. (At this deadline we understood that the first to be published and recorded would be a Datatron-Jack Owens collaboration entitled *Pushbutton Bertha*.) All we can say of the Datatron ditties as we have heard them is that they are recognizable as melodies—but very run-of-the-mill melodies—nothing that sounded like the work of a Cole Porter, Irving Berlin, Harold Arlen, Richard Rodgers, or Jerome Kern, for example.

On the other hand, some very mediocre tunes, and some things that could hardly be called tunes, have been breaking into the major hit bracket in recent years, so, who can say? With a machine that can turn out a thousand tunes an hour, and in the film industry, always geared to some extent to music of the assembly-line variety, even when produced by humans, anything can happen. Let's not be too surprised if the man who steps up to accept an "Oscar" for best film song at some future Academy Award presentation turns out to be a representative of Burroughs, accepting in behalf of the Datatron.

CORRECTION: The *Moonglow* sequence heard in *Picnic* was not, as we erroneously reported here, dubbed from an old phonograph record by Stan Wrightsman, piano; Nick Fatool, drums; Phil Stephens, bass; and George Van Eps, guitar. It was the same musicians, and a somewhat similar treatment to their Rhythm Records version, but was recorded by them with Morris Stoloff's Columbia Studio orchestra, for the film's soundtrack.

ON AND OFF THE BEAT: A band of jazz aces was assembled at Universal-International to soundtrack, of all things, a flock of rock 'n' roll sequences for *Crazy Love*, the opus in which Sal Mineo plays role of drummer. Bandsmen included Red Norvo, Barney Kessel, Jimmy Rowles, Nick Fatool, and tenorist Gil Bernal, only one associated with the r&r idiom. But all agreed they had a swell time on the sessions . . . Elvis Presley's first starring role at Paramount will be the lead in *The Lonesome Cowboy*, from the story by Margaret Agnes Thompson, but starting date is still months away.

The story of Jean King, gal disc jockey known to radio as "The Lonesome Gal," will be bifilmed by U.-I. Miss King will work on the screen play but will not appear . . . Benny Carter to New York to supervise music on a jazz short for John (Storyboard) Hubley. Project is backed by Guggenheim foundation . . . Margaret Whiting, sponsored by MGM, took off on a d.j. tour to plug *High Society* via her own recording of *True Love*, one of the big Cole Porter songs from the picture.

RKO had to put on extra staffers to handle fan mail for Eddie Fisher, making his film debut there as co-star with Debbie Reynolds (Mrs. Fisher) in *Bundle of Joy* . . . Tennessee Ernie Ford doing an unseen title song stint for Paramount's *The Lonely Man*, but because the soundtrack version is a tight, 1 minute, 50 seconds in length, he will re-record the number for his Capitol platter version.

George Sidney, director of *The Eddy Duchin Story*, has formed his own company to release via Columbia. Included

By Jack Mabley

THE VIC DAMONE SHOW on television is a musical program, but the music is monotonous. I forget most of the songs on the show I watched, but they all seemed to sound like *I Love a Parade*. He did do *Smoke Gets in Your Eyes* in the center of the show, starting out with a subdued piano and bass background, but they couldn't keep that Hollywood orchestra down, and the whole thing soon was clomping along with all the sparkle of a road show band in the overture of *Desert Song*.



Damone is personable on TV, with a pleasant, honest voice. It's a shame to burden him with this hackneyed backing, which I suspect is the doing not of the music director but of the advertising geniuses who get paid so much for misinterpreting the public taste.

Janet Blair, Damone's guest, also sang *I Love a Parade*, or something. Miss Blair is news on TV these days because she shortly will go into the Sid Caesar show as a replacement for Nanette Fabray. Miss Blair's life is likely to be hellish for a few months as the critics compare her with Miss Fabray. I'll get my comparison out of the way in a hurry. Janet Blair, immensely talented, seems to work at being effervescent. Nanette Fabray always appeared to be having a ball romping through the Caesar shows. Maybe the difference is too subtle to be important.

NBC'S BIG NEW MORNING radio feature of live orchestra music necessarily is aimed at housewives, with a little concession to motorists, vacationers, and the unemployed who might be listening to the radio on weekday mornings.

The first two shows, which I heard on the car radio, were heavily larded with nostalgia. Practically every number was introduced by Bert Parks with a drawing remark to Wayne King or Johnny And Then I Wrote Mercer or a Dorsey that ran approximately: "This numbug was written away bayack in nanteen thirtv threuh when Sally Rayand was her own best fan and ah was just a little bowey 'way down 'sippi way."

When Parks and Mercer were talking simultaneously it must have charmed the briches off the southern audience, but it got awfully molasses in the nawthern air.

The Dorseys, Freddy Martin, Wayne King, and Guy Lombardo provided the music on the shows I heard. Practically everything was prewar, and there's hardly any need here to go into a description of the sound of Freddy Martin's *Tonight We Love* or Lombardo's *Humoresque* or Tommy and Jimmy Dorsey tangling with *Holiday for Strings*. I hope the housewives liked it. Wayne King's contribution sounded to me exactly like he did when he was pushing Lady Esther products on one of the '30s most successful radio shows. Lombardo hasn't changed in 80 years, and the Dorseys' big band stuff is atrocious—at least the things they play on commercial radio and television.

THERE WAS NOTHING FRESH or imaginative in the two hours of show which I heard except the idea itself, that of having name bands play live on a daytime radio network. The music was dated, and the chatter of Parks and Mercer was a mere succession of cliches that are as old as radio.

On the plus side, the show was live, and it is likely to improve as soon as they stop telecasting part of it. Parks and Mercer, if he stays on, may get tired of repeating their platitudes and either get fresh material or shut up. Whatever its drawbacks, the show certainly gives the listener an improvement over his former choice of soap operas, disc jockeys, or Godfrey.

And finally, they have Johnny Guarneri tucked away somewhere in the studio, and they let him play during commercials and station breaks. When they give this man a half hour, I'll play hookey from work to listen.

on his schedule as "definite" will be film version of *Pal Joey*, with Frank Sinatra, Rita Hayworth, and Kim Novak . . . Yep, Paramount says *The Red Nichols Story*, with Danny Kaye in the title role (and soundtrack by Nichols) is still a certainty, but starting date is now listed as December.

(Adv.)

B

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HARRY JAMES is seen above in two poses in his new role of movie actor—gun fighting tsar of Ashcroft Productions' *The Outlaw Queen*. Note that Harry not only gets his man, but gets the girl, Andrea King. It's a completely "straight" acting role for the bandleader—no blowing of any kind. If picture is successful, he says he may make acting a major activity. It's due for release in next few weeks.

Court Permits Read To Gig Without AFM Interference

Hollywood—Cecil F. Read, suspended for one year at the American Federation of Musicians' recent convention, has won another round in the court action growing out of the intraunion hassel. Read's request that a temporary injunction granted him last month be continued pending trial of his reinstatement suit against the federation has been approved by Superior Court Judge Clarence M. Hanson. The date for trial of Read's suit had not been set at presstime.

The court order forbids the AFM from attempting to interfere with musical employment of Read, an ace trumpet player who has been in the \$15,000-\$20,000-a-year earning bracket for the last several years.

THE JUDGE declined, however, to order that Read be restored to full membership pending the outcome of the suit. He is not permitted to attend meetings or take part in any union activities.

Read has recorded for Capitol and other companies since receiving the injunction. He said he believes leaders and contractors are accepting the court order at face value and have no fears in hiring him.

As the situation now stands, John te Groen, Maury Paul, and Bob Hennon hold their offices as president, recording secretary, and financial secretary, respectively. They back James C. Petrillo, AFM president. Read supporters control the office of vice president (Max Herman) and the board of directors.

HERMAN'S TEMPORARY appointment to his office was approved overwhelmingly at the local's last general meeting, and at the same meeting Read supporter Lou Butterman was elected to a vacant position on the board.

Reports published here inferring that the anti-Petrillo forces are willing to talk peace on some sort of compromise basis were denied by a spokesman for the Read faction.

Despite the fact that Local 47's battle with the Petrillo forces appears to have solid rank-and-file support here, it was stated by Read supporters that the local's treasury is not being tapped to finance either Read's suit or a second court action, which will challenge Petrillo's operation of the recording performer's trust fund in behalf of a group of Local 47 musicians and the widows of Local 47 musicians. The court actions are being financed by "private donations," it was said.

Every effort was being made to give Petrillo no excuse to place Local 47 under a trusteeship of his own selection.

He has that power under the federation's national constitution, and the power was strengthened at the last convention.

Grand Award All-Stars

New York—As half of a forthcoming album, Grand Award has recorded an all-star date with Coleman Hawkins, Rex Stewart, Tyree Glenn, Claude Hopkins, Arvell Shaw, Billy Bauer, and Cozy Cole. Jimmy and Marian McPartland will be on the other side.

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Miss Carroll Shows Style

By Sharon A. Pease

WHEN THIS COLUMN was inaugurated in 1937, most of the top-ranking jazz piano stylists were men. Among the exceptions were Mary Lou Williams and Cleo Brown—both inspiring, influential pianists.

The picture is now entirely different. Many distaff pianists enjoy high rating. One of the most talented of this group is charming Barbara Carroll who, fortified with a rich background of training and experience in both classical and popular music, has established herself as one of the leading creators in the modern jazz idiom.

Miss Carroll, a native of Worcester, Mass., began her formal musical training when she was 8. Although her early studies were devoted primarily to the classics, she also had a keen interest in jazz and began the development of her own sparkling piano style.

"I HAD SEVERAL important influences along the way," Barbara recalls. "I guess the very first was Nat Cole, then Art Tatum, Bud Powell, and Erroll Garner." Having absolute pitch, she was able to learn much from the work of these masters and with her inherent logic and good taste incorporated what she learned into her distinctive style.

Barbara got her big break in New York. A series of appearances at small- or niteries preceded an unusually successful engagement at the Embers, which proved to be a good setting for her intimate styling. This in turn led to appearances on radio and television and at numerous swank parties.

At one of these parties she was heard by Richard Rodgers who was completing the musical comedy *Milk and Honey*. Rodgers was so impressed with Barbara's work that he wrote a part into the musical especially for her, and she remained in the cast for more than a year. During that time she began recording for RCA Victor, and her fourth album for that label will be released next month.

In the meantime, Barbara has returned to the Embers, scene of her first triumph, time after time, and has taken her refreshing piano magic to most of the other major cities of the country.

THE ACCOMPANYING style example, a chorus of the popular favorite, *I Want a Little Girl*, was taken from Barbara's first album—*Barbara Carroll Trio* (RCA Victor LMJ 1001).

Probably the most important single requirement of a good introduction is that it capture the attention of the listener. Barbara's intro, which is actually a pickup measure, accomplishes this with thorough effectiveness. The next 24 measures were taken from the first chorus as recorded. The coda, which follows the six-measure repeat, was transcribed from the final portion of the recorded rendition.

Variety and contrast are achieved in the opening statement of the principal

Jazz Off The Record

By Bill Russo and Jerry Mulvihill

OF NECESSITY this column deals primarily with wind instruments. Often the solos are uncomfortable or impractical for bass. This solo has been chosen mainly to give bassists something to play that is indigenous to their instrument.

The solo also may benefit players of other instruments, however. Because it is so simply constructed, it is a good illustration of the fundamental idea of improvisation on a chord progression. There is almost no stated harmonic background, but Heath evidently has in mind a traditional blues progression approximated by the chord symbols which have been added to the transcription.

Unlike other jazz solos, bass solos seem to fall into two classes:

- Melodic lines, or a solo such as might be played by a wind instrument. An example of this type is the Jimmy Blanton solo on *Jack the Bear*, which appeared in the June 1, 1955, issue. Incidentally, Blanton was the first jazz bassist to realize the melodic potential of the instrument.

- Bass line, or a line such as might be played as accompaniment, made up almost entirely of quarter notes. The Heath solo falls into this category.

Because this line is composed mainly of basic chordal tones (root, fifth and third), arpeggiated movement predominates over stepwise movement. The first two measures, for example, are all chordal tones connected by skips.

A bass line consisting only of basic chordal tones, all quarter notes, could become very dull when based on harmony as simple as the blues. Heath enlarges upon this foundation through the use of:

- Passing tones that are either chromatic (F# in Measure 8) or diatonic (F in Measure 5).

- Small scale passages (the triplet

theme (Measures 1 through 8) and the clever variation of that theme (Measures 9 through 16) by the alternate use of fourths and single tones.

The entire illustration is an excellent example of perfect continuity without monotonous repetition. It reflects the innate good taste that has contributed so much to Barbara Carroll's success.

Graas Solo

The solo on page 46 is by French hornist John Graas, a former member of the Stan Kenton orchestra who now is doing studio work on the west coast. It is the jazz section of *Sonata Allegro*, written by Graas, as performed on Decca LP DL 8104. The composition is copyright by Leeds Music and is used with permission.

Key To Solo

Bass and trombone play as written. Other concert pitch instruments play as written.

Trumpet and clarinet transpose up a Major 9th (the notes in parentheses may be transposed up an additional octave).

Tenor saxophones transpose up an octave and a Major 9th.

Alto and baritone saxophones transpose up an octave and a Major 6th.

MM=72

Records available: Miles Davis, Prestige LP161.

preceding Measure 1).

- Implied passing chords (Eb and C in Measure 3 imply Cm7 or F7).

- Implied substitute chords (B and E in Measure 4 imply E7, a substitute for Bb7).

- The blue note (Db in Measure 21).

To relieve the basic rhythmic pattern of quarter notes, Heath relies primarily on the eighth-note triplet. Often the second note of a triplet is omitted (Measure 6). Another means to rhythmic variety is the occasional accent on the fourth beat of a measure (8,10,21). Another irregularity is the occurrence of an eighth note and eighth rest in place of a quarter note. Some of these rests may be involuntary, allowing the bassist to cut off a tone to get his fingers in position for the next tone.

THE UNIFYING thematic relationships in this line are largely self-evident.

One motive in particular may be found in several places in slightly differing forms. Compare the pickup and first beat of Measure 1 to Measures 11-12, 15-16, 19-20 and 24-25. The pickup is also related to the pickup into the second chorus (last beat of Measure 12). Compare also Measures 3-4 and 9-10, 12 and 23.

This line has a definite climax; it occurs on the first beat of Measure 21. C is the highest tone in the solo. Its previous appearance in Measure 16 was not climactic, because it was not reached through any tension. C in 21 is the result of the tension built up in the preceding measure; also it occurs on the strongest beat of the measure; in Measure 16 it occurs on a weak beat.

ASIDE FROM THE usual advantages of hearing the record (better appreciation of tone, dynamics, intonation, etc.), players of other instruments might find this bass line valuable as a background for their own improvisation.

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

Barbara Carroll's 'I Want A Little Girl'

Medium Bounce Tempo

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady bass line with chords, and the vocal line has a melody with some triplets and slurs.

I WANT A LITTLE GIRL. Words by Billy Mull. Music by Murray Mencher. Copyright 1950 by Shapiro, Bernstein & Co., Inc. Used by permission.

The second system of the musical score continues the piano and vocal lines. It includes a 'CODA' section marked 'D. S. al coda'. The piano part has more complex chordal textures and triplets. The vocal line continues with melodic phrases and triplets.

I WANT A LITTLE GIRL. Words by Billy Mull. Music by Murray Mencher. Copyright 1950 by Shapiro, Bernstein & Co., Inc. Used by permission.

John Graas Solo On 'Sonata Allegro'

Cm Fm Dm7b5 G7b9

Cm Fm7 Bb7

Bbm7 Ebm7 Dm7 G7 2nd 8 Cm

Fm Dm7b5 G7b9 Cm

Fm7 Bb7 Bbm7 Ebm7b5

BRIDGE

Am7b5 D7 G Cm7

Fm7 Bb7 Eb Cm

Fm7 Bb7 G7b9

LAST 8

Cm Fm Dm7b5 G7b9 Cm

Fm Bb Bbm7 Ebm7 Cm7 G7 Fm

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Albert, Abbey (Starday) Buffalo, N. Y., h
Alexander, Tommy (On Tour—Midwest) GAC
Amtry, Bill (All India) Oakland, Calif., h
Back, Will (Broadmoor) Colorado Springs, Colo., h
Bair, Buddy (On Tour—Southwest) GAC
Barnor, Charlie (Avalon) Catalina, Calif., out 9/2, h
Baxter, Les (Honest) Las Vegas, Nev., 9/13-18, h
Barlow, Dick (Brake) Chicago, h
Barley, Ronnie (On Tour—Midwest) NOS
Basch, Count (On Tour—Europe) WA
Beecher, Little John (On Tour—Midwest) NOS
Bello, Tom (On Tour—Midwest) GAC
Beneke, Tex (On Tour—Midwest) MCA
Brown, Les (On Tour—West Coast) ABC
Butterfield, Billy (On Tour—East Coast) MCA
Byers, Verne (On Tour—Midwest) NOS
Calbot, Chuck (On Tour—Texas) MCA
Calzone, Bob (On Tour—Southwest) NOS
Carlo, Frankie (On Tour—West Coast) GAC
Caylor, Joy (On Tour—Midwest) GAC
Clayton, Del (On Tour—Texas, Louisiana) NOS
Davis, Johnny (Casino) Etampes, France, pe
Doss, Richard (Harrah's) Edgewood, Nev., ne
DeJama, Al (Seaside) Virginia Beach, Va., pe
DeJama, Al (Seaside) Jackson, Miss., in 9/15, h
Duke, Johnny (Tow Club) Corpus Christi, Texas, in 9/11, pe
Edlington, Duke (Blue Note) Chicago, out 9/3, ne
Elmer, Al (Columbia) Toronto, Canada, 9/10-15, ne
Eliot, Lee (On Tour—New England) MCA
Engro, Johnny (Elmo) Billings, Mont., ne
Ennis, Dave (Alpine Village) Cleveland, Ohio, ne
Fay, Ralph (On Tour—South) WA
Featherstone, Jimmy (On Tour—Midwest) OI
Fields, Shep (On Tour—Texas) GAC
Fina, Jack (Ballroom) Galveston, Texas, ne
Fisk, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Fleming, Ralph (On Tour—East) GAC
Foster, Chuck (Beach) Memphis, Tenn., h
Galante, Al (Lakeside Amusement Park) Denver, Colo., h
Glasser, Bob (Frequents) Louisville, Ky., h
Grady, Ed (On Tour—Midwest) GAC
Harris, Ken (Town Club) Corpus Christi, Texas, out 9/8, pe
Howard, Eddy (Blitz's Gardens) Denver, Colo., out 9/3, h
Hummell, Roser (Carr's) Columbus, Ohio, r
Jaros, Joe (Lawrence) San Jose, Calif., ne
Jerome, Henry (Edison) NYC, h
Jones, Spike (Thee Parrot) Chicago, out 9/9, h
Kaye, Sammy (Surf Beach) Virginia Beach, Va., out 8/24, ne
Kearney, Bill (Warnersville Fair Grounds) Warnersville, Pa., 8/31-9/1, h
Keaton, Stan (Lakeside Park) Denver, Colo., out 8/26, h; (On Tour—West) GAC; (Zard's) Hollywood, Calif., 9/3-23, ne
King, Wayne (On Tour—Chicago Territory) MCA
Laine, Buddy (On Tour—Midwest) OI
Lane, Eddie (Broadway) NYC, h
Lassile, Dick (Disneyland) Anaheim, Calif., h
Leibhardt, GUY (Desert Inn) Las Vegas, Nev., 9/25-10/22
Long, Johnny (On Tour—Midwest) MCA
Love, Preston (On Tour—Midwest) NOS
Lurie, Dick (Pin-Whel) Cleveland, Ohio, ne
Metrane, Don (Radison) Minneapolis, Minn., h
McIntyre, Hal (On Tour—South) GAC
McKibben, Ray (On Tour—East) WA
Maitly, Richard (On Tour—East) ABC
Martino, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Ambassador) Los Angeles, h
Masters, Frankie (Comrad Hilton) Chicago, h
May Band, Billy (On Tour—Southwest) GAC
Mercer, Johnny (On Tour—East) GAC
Mooney, Art (Moonlight Gardens) Cincinnati, Ohio, out 8/23; (On Tour—Midwest) GAC
Morano, Buddy (On Tour—Chicago Territory) OI
Morgan, Russ (On Tour—East and South) GAC
Morrow, Buddy (Palladium) Hollywood, Calif., 8/5-23, h
Munro, Hal (Milford) Chicago, h
Neighbors, Paul (Aragon) Chicago, out 9/3, h
Palmer, Jimmy (On Tour—Midwest) ABC

Pastor, Tony (On Tour—East) GAC
Pepper, Leo (On Tour—Texas) GAC
Phillips, Teddy (On Tour—Texas) MCA
Price, Lloyd (Carr's) Annapolis, Md., out 8/26, h; (Astor) Atlanta, Ga., 8/31-9/3, b; (Abolito) NYC, 9/7-12, f
Purvell, Tommy (On Tour—New York State) MCA
Ragon, Don (Ward) Jackson Hole, Wyo., h
Raneb, Harry (Golden Nugget) Las Vegas, Nev., out 9/5, ne
Rank, George (On Tour—South) GAC
Ray, Ernie (Skyline) Billings, Mont., ne
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reichman, Joe (Muehlebach) Kansas City, Mo., h
Rudy, Ernie (On Tour—East) GAC
Sauter-Finegan (On Tour—East and Midwest) WA
Sedlak, Jimmy (On Tour—East Coast) MCA
Sonn, Larry (On Tour—East) GAC
Spivak, Charlie (On Tour—Texas) MCA
Still, Jack (Pleasure Beach) Bridgeport, Conn., out 9/3, h
Stratner, Ted (Piazza) NYC, h
Sudy, Joseph (Pierre) NYC, h
Thornhill, Claude (On Tour—Canada) WA
Waxler, Buddy (St. Anthony) San Antonio, Texas, h
Watkins, Sammy (Starday) Detroit, Mich., h
Webster, Cleveland, Ohio, in 9/19, h
Wexler, Ted (Roosevelt) New Orleans, La., h
Wolk, Lawrence (Aragon) Ocean Park, Calif., h

Combos

Alderly, Julian ("Cannonball") (Blue Note) Philadelphia, Pa., 8/27-8/3, ne; (Marina) Washington, D. C., 8/4-9, h
Arden, Ben (Starday) Detroit, Mich., 9/3-10/4, h
Albert, Bob (Tony Pastor's) NYC, ne
Alford, Chuz (Terrace) East St. Louis, Ill., ne
Allen, Henry ("Red") (Metropole) NYC, cl
Armstrong, Louis (Harrah's) Edgewood, Nev., out 9/2, ne; (Mocambo) San Francisco, Calif., 9/18-20, ne
August, Jan (Park Sheraton) NYC, h
Australian Jazz Quintet (Cotton Club) Cleveland, Ohio, 9/10-16, ne
Barone, Joe (Paladium) East St. Louis, Ill., 8/25-9/9, cl
Bellotto, Al (Herald) NYC, 8/30-9/12, ne
Bel-Tones (Waikiki Lau Yee Club) Honolulu, Hawaii, ne
Blackburners (Surf) Wildwood, N. J., out 8/25, ne; (Columbus) NYC, 9/10-16, f
Blue Chip (Columbia Tavern) Toronto, Canada, 9/1-23, ne
Boyd, Bobby (Parrot) Seaside Park, N. J., out 9/5, ne
Bredie, Louis (Adolphus) Dallas, Texas, h
Bruback, Dave (Hasin Street) NYC, out 8/28, ne
Bryant, Imay (Crown Propeller) Chicago, out 9/9, ne
Buckner, Milt (Harmon) Atlanta, City, N. J., ne
Caldiero, Ray (Thule Air Force Base) Thule, Greenland, out 9/9, pe
Cavaliero, Carmen (Eddie's) Kansas City, Mo., 9/7-20, f
Cole, Tony (Metropole) NYC, cl
Condon, Eddie (Condon's) NYC, ne
Dee, Johnny (Tropical Garden) South River, N. J., ne
Dominous (Park's) San Francisco, Calif., out 8/27, ne; (Havanna) Las Vegas, Nev., in 8/30, ne
Dukes of Dixieland (Preview) Chicago, cl
Elliott, Don (Hodin Street) NYC, out 9/2, ne
Farmer, Art and Gigi Geyer (Continental) Norfolk, Va., 9/14-20, ne
Four Freshmen (On Tour—Midwest) GAC
Garner, Erroll (Esquire) Trenton, N. J., out 8/25, ne; (Storyville) Boston, Mass., 9/3-9; (London House) Chicago, h 9/12, f
Gaybirds (Thunderbird) Las Vegas, Nev., out 8/29, h
Hackett, Bobby (Blue Note) Chicago, 9/5-16, ne

Hamilton, Chico (Jazz City) Hollywood, Calif., 8/31-9/27, ne
Hawkins, Erskine (Herman) Atlantic City, N. J., out 8/28, cl
Herman, Lenny (Sahara) Las Vegas, Nev., out 9/17, h
Heywood, Eddie (Buller's Keyboard) Detroit, Mich., out 9/8, ne
Holmes, Alan (New Yorker) NYC, in 9/17, h
Hunt, Poo Wee (Sands) Las Vegas, Nev., out 9/5, h
Hunter, Ivory Joe (On Tour—South) GG
Jaguars ("Carousel") Detroit, Mich., out 8/26, in 9/3, cl
Jaquet, Illinois (Loop) Cleveland, Ohio, out 8/26, cl
Johnson, Buddy (On Tour—Rock and Roll Show) GAC
Johnson, J. J. (Pescack Alley) St. Louis, Mo., 8/24-9/23, ne
Jordan, Louis (Flame) Detroit, Mich., 9/14-20, cl
Kallus, Alex (Embers) NYC, 9/3-8, ne
Konitz, Lee (Marina's) Washington, D. C., 9/11-18, ne
Krupa, Gene (Steel Pier) Atlantic City, N. J., out 8/23, h
La King, Rosa (Rainbow) York, Pa., out 9/1, cl
Lee, Jackie (Charlie Johnson's) Wildwood, N. J., out 9/8, f
Leonard, Chuck (North Shore Tavern) Edgewood, Nev., out 9/3, cl
Little Walker, Willie (Brass Rail) London, Canada, out 8/25, ne; (Rock and Roll) Pittsburgh, Pa., 9/3-9, ne
McLewer, Sarah (Hammah's) Cleveland, Ohio, out 9/1, ne
Mason, Willie (On Tour—South) GG
Manne, Shelly (Black Hawk) San Francisco, Calif., out 9/3, ne
Manson, Vivian (Herman's) Hollywood, Calif., cl
Marino, Charles (Continental) Norfolk, Va., 9/1-6, ne
Monte, Mark (Piazza) NYC, h
Morzin, Al (Steak House) Chicago, r
Murphy, Rose and **Slam Stewart** (Palace) Edgewood, Nev., out 9/2, ne
Newborn, Phineas (Bohemia) NYC, out 8/29, ne; (Esquire) Trenton, N. J., 9/14-20, ne
Neck-A-Boots (Prima Donna) Reno, Nev., 9/1-24, ne
Parcseters (Brass Rail) Toronto, Canada, out 8/26, ne
Peri, Bill (Lindy's) Toledo, Ohio, ne
Psycock, Red (Rock and Roll) Pittsburgh, Pa., out 8/26, ne; (Pepe's) Philadelphia, Pa., 9/10-16, ne
Rico, George (Kentucky) Louisville, Ky., out 9/8, h; (Hancock) Saginaw, Mich., in 9/10, h
Rosen, Buddy (Hoffman Beach House) Point Pleasant, N. J., out 9/3, h
Rogers, Shorty (On Tour—West Coast) MCA
Rouse-Watkins (Crawford's) Pittsburgh, Pa., out 8/26, cl
Roth, Don (Athletic Country Club) Dallas, Texas, out 9/23, pe
Sarge, Mike (Fremont) Las Vegas, Nev., h
Scott, Tony (Empire) Trenton, N. J., 9/21-23, ne
Shank, Bud (Modern Jazz Room) Chicago, 8/28-9/9, ne
Shivarin, George (Embers) NYC, out 8/30, ne; (Cloual) Toronto, Canada, 9/3-8, ne; (Storyville) Boston, Mass., 9/10-16, ne
Smith, Something and the **Redheads** (Desert Inn) Las Vegas, Nev., out 9/19, ne
Snyder, Benny (Chickhurst) Somerset, Pa., out 8/25, f
Taylor, Billy (Composer) NYC, in 9/6, ne
Towles, Nat (On Tour—Midwest) OI
Twin Tones (Surf) Wildwood, N. J., out 9/2, cl
Tyones (Broadmoor) Wildwood, N. J., out 9/3, cl; (Surf) Baltimore, Md., 9/4-17, cl
Vaughan, Berj (Tropics) Dayton, Ohio, out 9/16, ne
Wilson, Teddy (London House) Chicago, out 9/9, ne
Windme, Kai (Esquire) Trenton, N. J., 8/30-9/3, in 9/7-11, cl
Yaged, Sol (Metropole) NYC, cl

Columbus-Smith Unit

New York—Drummer Chris Columbus and guitarist Floyd Smith are leaving the Wild Bill Davis combo to co-head a group of their own to be called the Swinging Gentlemen. Personnel already set for their Sept. 10 opening at Pep's in Philadelphia includes Jack Weigand, organ; Johnny Grimes, trumpet; Jimmy Carter, tenor, and possibly Jimmy Cleveland, trombone.

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Dissonant Thirds

(Jumped from Page 16)

low skimming of surface influences that he has heard and repeats without entering into them in any way himself in a personal fashion.

This was the first time I had heard Hamp (a very soft-spoken, honest, and pleasant gent, by the way), and having read Nat Hentoff's reviews of him, I had hoped for much more. Not only did the playing seem stiff, but most of all, it lacked the force of belief. Here was a man playing percussively, but not authoritatively, and there is of course a world of difference.

Strange fact is that Hamp is cut in practically every department by his own sidemen. Red Mitchell improves all the time, is now truly a fantastic bass player. Many, many good bass players believe that an essential part of any bass solo is a demonstration of how well they cover the instrument. Mitchell is way beyond such juvenile manners, and creates ideas in long, swooping phrases that have real melodic appeal and an inherently sound swinging beat. His choice of ideas back of Hawes is impeccable, his stability impressive, and the size of his tone awesome. Mitchell, for my money, is everything you could want in a young jazz musician on any horn.

Barely noticeable is drummer Chuck Thompson, which to me is the greatest compliment you can hand a drummer. Always swinging, always shading, always accenting, but never intrusive, never loud, never stiff, Thompson is a joy to listen to in a small combo. As Nat says, he backs Red's solos flawlessly, even at slow tempos.

Summary: Perhaps I heard leader Hawes on three bad nights. But at this point, he doesn't match his sidemen. Perhaps he is indeed a promising young pianist. But perhaps he can cease promising and start delivering with greater frequency.

Hampton Hawes Answer

Hamp was given copies of the pieces by Levin, Feather, and Hentoff several weeks ago. Despite several telephoned and telegraphed promptings, he did not utilize the space offered to him for comment on them.

Mary Martin, NBC Sign 3-Year Television Pact

New York—Singer Mary Martin and the National Broadcasting Co. have signed a three-year agreement calling for her exclusive television services.

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